



# SCHOOL ARTS

**FIFTIETH  
ANNIVERSARY**  
60 CENTS

**INTEGRATION**  
MARCH 1951



**Arts and Crafts Projects** is the subject of a 60-page paper-bound book, size 8½ by 11 inches, made available to you by Higgins Ink Company. In it are described and illustrated ten projects for classroom use. In addition, you can use the material on the various subjects as the basis for working out variations of them as your classes progress. Material is geared to different levels starting with the upper grades. The projects covered in this interesting book are as follows:

1. Map and Chart Making
2. Paper Decorating
3. Portfolio Making
4. Textile Designing
5. Spatter and Airbrush
6. Decorating Objects
7. Textile Dyeing
8. Bookbinding
9. Visual Aids
10. Transparencies

The helpful projects listed here will not only be of value in your art classes but also can be easily integrated with other subjects such as geography, history, home economics, and social science. You will find that this book will be a handy addition to your reference library. And perhaps your school library would like a copy, too. Simply send \$1.00 to the Items of Interest Editor, 113 Printers Building, Worcester 8, Mass., together with your name and address, and a copy of **HIGGINS ARTS AND CRAFTS PROJECTS** will be sent to you postpaid.

**For the Study of individual Latin-American countries** the Pan-American Union offers a rich store of material in the form of kits at 25 cents each. There are 23 kits in the series, each dealing with a different subject or country of the Pan-American states. Here is a list of the main subjects recommended for club and study groups:

1. The Organization of American States and the Pan-American Union
2. Introduction to Latin-America
3. Foods and Flowers of the Americas
4. Christmas in Latin-America
5. Argentina
6. Bolivia
7. Brazil
8. Chile
9. Colombia
10. Costa Rica
11. Cuba
12. Dominican Republic and Haiti
13. Ecuador
14. El Salvador
15. Guatemala
16. Honduras

17. Mexico
18. Nicaragua
19. Panama
20. Paraguay
21. Peru
22. Uruguay
23. Venezuela

Complete details giving the contents of each of these kits are yours by writing to the Pan-American Union, Washington 6, D.C. They have prepared this material in mimeograph form, and it covers nearly four pages. We suggest that you write for a copy or order your kits at 25 cents each from the above list of subjects. Nineteen of these kits are intended for the study of individual Latin-American countries and the other four are of a general nature but deal, of course, with Latin-America.

The facilities of the Pan-American Union, Washington 6, D.C., are available to you in preparing programs on the Latin-American countries, so if your school or club is planning a play or other project, write to the Pan-American Union—they will gladly give assistance.



This column brings to you a cross section of current publications of interest to art and craft teachers.

**The Art of Animal Drawing** by Ken Hultgren. McGraw-Hill Book Company, New York City. 134 pages. Size, 9½ by 12½ inches. Price, \$4.00.

This book is intended for both amateur and professional artists, and presents a new and easy approach to the drawing of animals. Many illustrative sketches and brief informative text show you how to draw all sorts of animals in a wide variety of styles. The author first analyzes the basic formation of the type of animal with which he is working. He then takes up the animal's appearance in action and fills in the detail by accenting the animal's outstanding characteristics. Among the animals covered in this book are the horse, deer, cow, cat, gorilla, giraffe, camel, pig, dog, sheep, kangaroo, rabbit, elephant, and the bear. There are others, but this list gives you an idea of the completeness of coverage.

The author was formerly associated with the Walt Disney studios and is particularly well known for his work on the appealing animals in the cartoon motion picture called "Bambi." For your copy of this book, write to Creative Hands Bookshop, 113 Printers Building, Worcester 8, Massachusetts.

**Lettering** by Harry B. Wright. Pitman Publishing Corporation. 60 pages. Size, 10½ by 7½ inches. Price, \$1.00.

This book has 60 plates, each illustrating a different type of lettering. It also gives a list of

(Continued on page 11-a)

## THE SEARCHLIGHT

SPOTTING ART EDUCATION NEWS FROM EVERYWHERE

### More on the N.A.E.A. Convention

Dates: March 28-31

Place: Hotel Statler, New York City

#### Program Highlights

MONDAY, MARCH 26

Pre-Convention Workshops

TUESDAY, MARCH 27

More Workshop Conferences

WEDNESDAY, MARCH 28

First General Session. Subject: "This Is Art Education," followed by group meetings in the afternoon. Subject: "The Growing Edge of Creative Art Teaching"

THURSDAY, MARCH 29

Third General Session in the morning followed by group luncheons

Fourth General Session in the afternoon. Subject: "Commercial and Industrial Designers Discuss Their Work"

Ship's party in the evening

FRIDAY, MARCH 30

General Meetings in the morning on a variety of subjects of interest to all art educators. Tours in the afternoon. Convention Banquet, 7:00 p.m.

SATURDAY, MARCH 31

Fifth General Session in the morning. Subject: "New Influences On, and Directions for Art Education." More group meetings following the General Session

Sixth General Session in the afternoon. Panel discussions

\*Ship's Awards following this meeting

\*NOTE: See page 11-a for special announcement concerning Ship's awards

**The Metropolitan Museum of Art** announces three annual student fellowships of \$4,000 each offered by the trustees of the Museum to qualified graduate students enrolled in the Fine Arts departments of universities in the United States. The fellowships are established to encourage greater use of the facilities of the Museum by Fine Arts students.

Dates of the fellowships are from July 1, 1951 to July 1, 1952, and applications must be received at the Museum not later than February 15, 1951. Each fellowship will involve twelve months of intensive study in one or more departments of the Museum covering some particular period of art history, a special field of art, or a phase of museum work. The grant also includes (in addition to monthly payments while studying) a trip abroad to two months as part of the work done by the recipient of the fellowship. Fellowships are open to both men and women. A student must have completed two full years of graduate work by June 1951 on the history of art or other art subjects acceptable to the Museum. Announcement of appointments will be made on, or before, April 15, 1951.

For further information and application forms, write to Chairman of the Art Department, or Dean,

(Continued on page 11-a)

# Every student should make his own color wheel—with **ARTISTA® TEMPERA**

On a sheet of white construction paper, 10½" x 9", color 12 blocks in wheel form—yellow at the top, then yellow green, green, blue green, blue, blue violet, violet, red violet, red, red orange, orange and yellow orange. Make 8½" circles, one for complementary colors with 2 openings, directly opposite each other—one for analogous colors, with 3 openings together—one for the color triad

with 3 openings so that red, yellow and blue appear—and one for the split complement with 3 openings so that yellow, red violet and blue violet appear.

Artista Tempera with its brilliant opaque colors is ideal for this purpose. For elementary grades use Crayola Crayon.



**BINNEY & SMITH CO.**

41 East 42nd St., New York 17, N. Y.



Don't miss the N.A.E.A. Convention, March 28-31, Hotel Statler, New York



No matter what the artist is cooking up... lettering... drawing... cartooning... drafting... he knows the finished "dish" will be better when Speedball Pens help him! Their smooth operation, extra large ink capacity, and the versatility of 8 sizes in 5 styles give him a pen for every art need!

High quality workmanship and low price make them an exceptional bargain!! ... Better buy a complete set today!!



Drawings and lettering used B.C. Speedball Pens in Speedball inks

2-a



The Art Sales Division of Devoe & Reynolds Company recently announced the appointment of Mr. George Chapman as Sales Manager of that division. Mr. Ernst Klinger, Art Division Manager announced the appointment at their office in Louisville. Mr. Chapman is a native of California and has long been identified in art and school supplies business. His appointment marks another step in Devoe's expansion program in the art supply field.

He comes to Devoe from Schwabacher-Frey of Los Angeles where he was manager of its combined art and school supplies divisions. Mr. Chapman has had considerable experience in the art supply field from the standpoint of an outside salesman and as manager of retail and wholesale art divisions. He is a graduate of California College of Arts and Crafts where he received his A.B. degree and teacher's credentials. Good luck and best wishes to Mr. Chapman in his new assignment.

## GENIE HANDIPAIN



**New Brushless Paint** mixes right on wet paper. You simply sprinkle Genie Handipaint on wet Handipaint paper, spread and blend the powder with a wet hand. No mixing beforehand—no surplus afterwards. When your painting is finished, it lies flat and smooth, dries without ironing. Genie Handipaint never freezes, never spoils. It is economical, harmless to skin or clothing, easy to use. The cardboard canister opens and closes with a simple turn of the metal shaker top. Four or 8 oz. sizes in red, yellow, blue, green, brown and black. To learn more about this sensational new medium, send for Genie Handipaint folder to Binney & Smith Co., Dept. SA, 41 E. 42nd St., New York 17, N. Y.

(Continued on page 4-a)



## DRAKENFELD clays • glazes

Now you can cut down crazing, shivering, blistering, pinholing and crawling. How? Using Drakenfeld clay bodies with Drakenfeld glazes. The combination can't be beat! Both the dry casting and the moist plastic clay bodies are specifically designed for cone 06 glazes.

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Set contains 2 fine water color brushes.

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School Arts, March 1951

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MALFA OIL COLORS in 4 x 1" TUBES  
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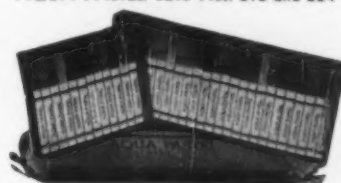


## PRODUCTS

WEBER Colors and Materials—standbys of professional artist-painters for nearly a century—include a complete line of materials for use in the art classroom. Weber "School Art" Products are especially designed to meet the most rigid specifications of School Boards throughout the Country. Give your students the advantages of school colors made in the same Weber Laboratories that produce the finest for the professional studios.

BRUSHES—LIQUIDS—CANVAS BOARDS—CHARCOALS—LINOLEUM BLOCKS—BLOCK PRINTING INKS—FABRIANO HANDMADE PAPERS—WATERPROOF DRAWING INKS—STUDIO, SCHOOL AND DRAFTING ROOM FURNITURE.

AQUA PASTEL SETS Nos. 212 and 224



A Crayon with which to Paint as well as draw

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Catalog Vol. 700, on request to teachers and schools  
SPECIFY WEBER: Your Weber Dealer or School Supply Distributor will Supply

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Manufacturing Artists' Colormen Since 1853  
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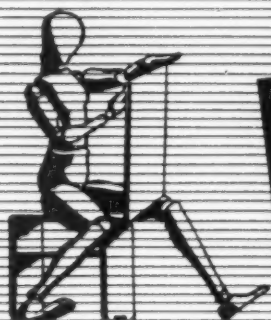
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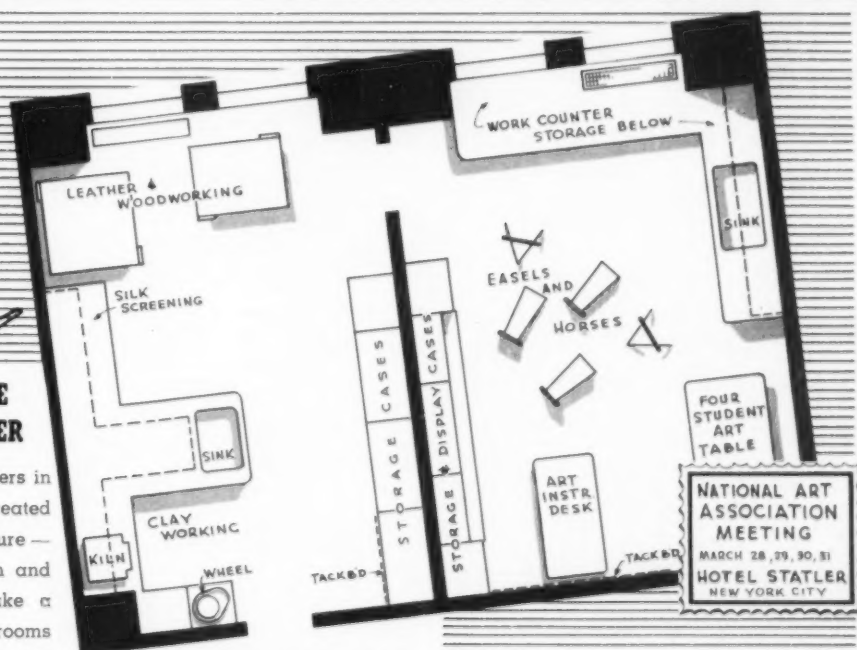


Welcome to Weber Booth #23 N. A. E. A. Convention, Hotel Statler, New York City—March 28-31, 1951



## PARADISE FOR THE ART-CRAFTS TEACHER

SHELDON designers — leaders in the art-studio field — have created the kind of workshop furniture — for all phases of instruction and storage — that literally make a paradise out of the school rooms allotted to art-craft teaching. Do consult your Sheldon specialist for aid in working out the ideal plan for your requirements.



See these full-scale rooms with  
Sheldon Art-Crafts Furniture at  
the National Art Association  
Meeting.

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# Esterbrook Lettering Pens

are the  
**CHOICE**  
of ARTISTS,  
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...for 20 very  
good and \*  
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\*20 different  
point styles to  
give you complete  
versatility and  
provide precisely  
the right point for  
every drawing  
and lettering need.

## Esterbrook LETTERING PENS

by America's First Pen Maker

The Esterbrook Pen Company, Camden, N. J.

(Continued from page 2-a)

The Strathmore Paper Company, West Springfield, Massachusetts, manufacturers of fine drawing papers for many years, offers you a swatch book giving samples of their artist papers and boards.

There are thirty-two sample sheets stapled together in an attractive cover bearing the Strathmore seal of quality. Each sheet is plainly marked with information you will want to have available when ordering, such as the rag content, the type of surface, sizes in which it may be purchased, and the number of sheets to a package. Each sheet bears a number to insure the correct identification. A price list is also supplied with the handy, size 3-by-5 1/4-inch, swatch book. A copy of this swatch book is yours by simply addressing your request for one to the Items of Interest Editor, SCHOOL ARTS Magazine, 113 Printers Building, Worcester 8, Mass. And please send three cents postage to cover our cost for mailing your request to the sponsor.



PRANG EDUCATIONAL CENTER

An Exhibition of a New Method in color etching and lithography by John de Rosa will be on display during March at the Prang Educational Center, 1185 Amsterdam Ave., New York City, just across the street from Columbia University.

The technique used by Mr. de Rosa utilizes a color-wax medium on a heated plate and is less cumbersome than the old established methods using a series of plates or the French wipe process. And it allows the artist complete freedom of expression—he is unrestrained by the technical difficulties of printing. Color etching takes on a new quality of richness and color in the work of John de Rosa. Everyone interested in the growth and development of art expression will want to see this exciting exhibition.

For Fun . . . for Profit Crafts is the title of a new six-page folder recently published by the American Handicrafts Company, East Orange, New Jersey.

In it, they offer you a complete line of craft materials to help the entire family in making a wide variety of craft projects. Some of the items are in kit form which contain basic material, complete directions, and design suggestions to help with your projects. Leather pocketbooks, key cases, and so forth—even a fisherman's fly-tying kit is offered. In addition, they offer material in bulk, such as leather, wooden boxes undecorated, leather and woodworking tools, raffia, textile paints—just about every item you will need for craftwork the year around by all members of the family.

A copy of this folder is yours, without charge, by writing to Miss Mary Frank, American Handicrafts Co., 45 South Harrison St., East Orange, N. J.

(Continued on page 3-a)



## THE BEST

### ALABASTINE ART COLORS

Alabastine Dry Powder Art Colors have excellent covering qualities because they are smooth and opaque. They are so finely milled that they flow easily to the tip of the brush. They are economical because they come dry—no water, liquid or expensive jar to pay for.

### ALABASTINE FINGER PAINTING SOLUTION

Makes Finger Paint  
when mixed with  
Alabastine Art Colors.



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### ALABASTINE PAINT PRODUCTS

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Announcing the new

## B & I Pottery Maker

### POWER DRIVEN VARIABLE SPEED POTTER'S WHEEL



Compact, portable, mounts any place. Combines professional features and versatility never before available at such a popular price. Cast aluminum base finished in blue enamel. Precision-built for smooth long-lived performance. Ideal for schools and home ceramic studios.

FEATURES NEVER BEFORE  
OFFERED AT SO LOW A PRICE  
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New variable speed reducer with adjustable foot control provides speed range from 38 to 150 RPM. Other features include built-in water container, attached wedging wire, reversible 9 inch throwing head with recess for molding plaster bats. Order by mail now . . . or write for complete literature.

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School Arts, March 1951

# Technique

The mastery of techniques is the true diploma, certifying ability to turn inspiration into finished art. The many and varied techniques that are possible with Higgins American Drawing Inks, make Higgins the medium—the partner of the accomplished master, as well as the rising artist.

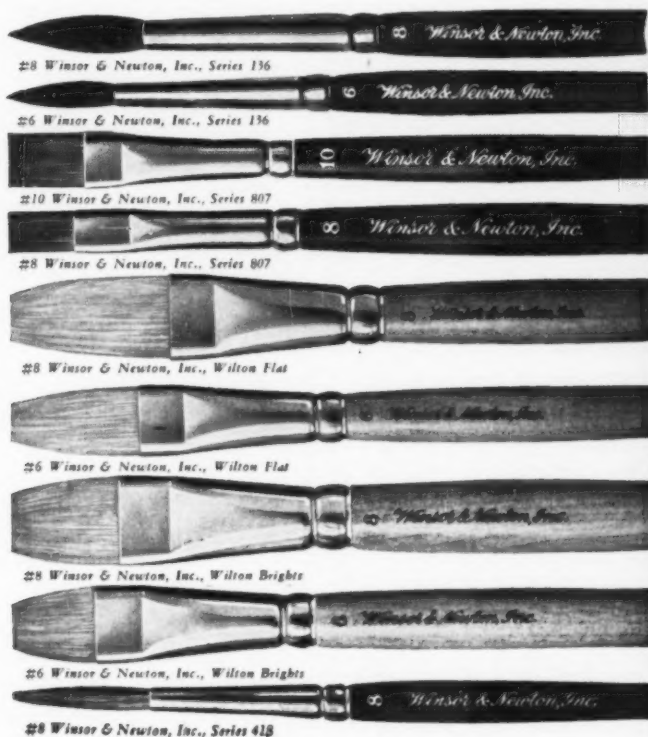


Complete control of pen and brush, and wide versatility is open to the artist who uses Higgins Ink. It has the desired free flow, and yet for delicate lines Higgins makes the finest accuracy possible.

**HIGGINS AMERICAN WATERPROOF DRAWING INKS**

"Pen and Ink techniques shown are rendered by students of the Jamesine Franklin School of Professional Arts"

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**FOR EVERY PURPOSE  
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Now made in the United States to the precise standards which have earned our English-made brushes an enviable reputation throughout the world.

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Drawn with a FLO-MASTER

## Why Teachers are so enthusiastic about the amazing, new FLO-MASTER — the fountain pen with the felt nib

**WRITES B-R-O-A-D OR FINE LINES**

In every branch of school work—from the administrators to the custodians—from the kindergarten to the cafeteria—the Flo-master is proving a daily necessity. Here are a few of its uses:

- in art classes (see sketch above)
- in vocational classes for marking wood, metal, etc.
- in lower grades for clothes hook name cards, reading and pronunciation cards, wall displays of nursery rhymes and illustrations, etc.
- making signs, maps, charts, graphs, etc.
- inventorying and filing



Assorted felt nibs—for lines varying in thickness from 1/32 inch to one inch. Flo-master inks—*instant-drying*, water-proof—available in eight colors.

Get Flo-master from your stationer or school supply house. Write for descriptive catalog to:

**CUSHMAN & DENISON Mfg. Co.**  
Dept. 5A  
153 W. 23rd St., New York 11, N. Y.

(Continued from page 4-a)

**The National Silversmithing Workshop Conference** sponsored by Handy and Harman will be held for the fifth and last time this coming summer.

This program is part of a non-profit educational project and will be held from July 30 through August 24 at the School for American Craftsmen of the Rochester Institute of Technology. Baron Erik Fleming, noted silversmith to His Majesty, the King of Sweden, will conduct the conference.

Applicants will be judged on their feeling for design in whatever mediums they work and will be selected by a distinguished art jury.

If you are interested in submitting an entry, just write to Handy and Harman, Craft Service Department, 82 Fulton Street, New York 7, New York and ask for application forms.



**A New Item Called Sculphkit** has recently been introduced by Sculpture House. It is a kit containing all materials necessary for modeling pottery, mold making and casting.

The basis for this new kit is that the novice can produce standing figures, animals, and so forth, in any pose. Wire armatures are supplied allowing the student to bend and shape the subject he is to make as his own creative desire dictates.

The kit contains a superior grade of non-drying modeling clay, modeling tools, a sculptor's modeling wheel and animal and figure armatures.

For details concerning this and other products of Sculpture House, including liquid glaze decorating kit, ceramic kit, and tile kit; in fact, just about anything in the sculpturing and modeling line, write to Sculpture House, 304 West 42nd Street, New York 18, New York.

(Continued on page 12-a)

## PLAN TO ATTEND

the most important event in American Art Education  
**FIRST BIENNIAL CONVENTION  
COMBINING REGIONALS**

National Art Education Association  
March 28-31, 1951  
Hotel Statler, New York

BINNEY & SMITH CO.

## Now! DURON Flexible Modeling Tools

3 times stronger than old-fashioned, stiff, wooden tools... in shapes not obtainable in wood!

**PICK** up a new Duron Modeling Tool. Feel its strength... its flexibility... feel how its precise shape fits your hand. You will never again want to use stiff, crude wooden tools... tools as outmoded as a horse car. Complete set of 12 Duron Tools, covering every Modeling step, ALL for only \$2.65. At your dealer or order direct. If you want to see the newest and largest selection of Sculpture Tools and Materials in America, send for Free Catalog 31D.

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## Sculpture House

Jane Sneed  
**CERAMIC supplies**  
KILNS · CLAYS · GLAZES  
POTTERY TOOLS  
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This Month's Special

**A BEAUTIFUL VARIETY RED GLAZE**... fire it at Cone 08, 07, or 06. \$2.15 per pound. TRIAL 1 LB. PACKAGE \$1.75 prepaid. Ask for #29 Brilliant Red.

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## PLASTICAST

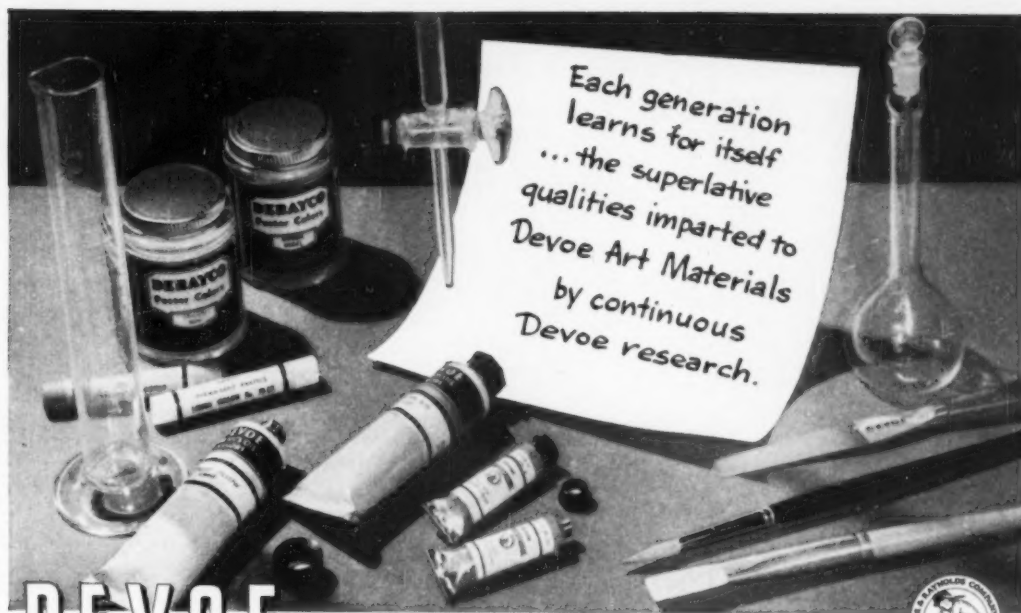
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● The Technique of Casting... the simple process of pouring liquid plastics and liquid compositions into molds in which the liquid subsequently hardens into durable, attractive solid or hollow castings is ideal for classroom work. **Unlimited projects possible!** This very unique process of creating useful and attractive objects of unlimited scope without machinery or special tools of any kind is capable of inducing the greatest individual initiative... yet requires a minimum of skill or previous experience for the production of extremely gratifying results! Since plastics and ceramics are field-offering rich commercial reward the Technique of Casting is of considerable vocational benefit. Well worth your investigating, for your personal or classroom work. We invite you to send for our big catalog illustrating over 400 items for casting; also: Molds, Decorative Materials, etc. Please use school stationery.

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learns for itself  
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## Art Molding



FOR  
GRADE ARTS  
AND  
RECREATION!

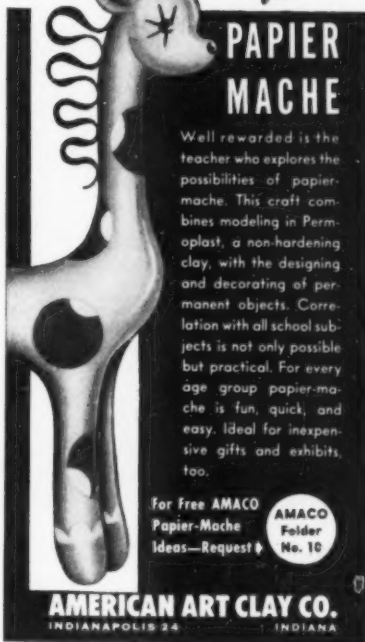
**ALL THE FUN OF ACHIEVEMENT,  
TEACHES COLOR HARMONY, TOO**

Here's the modern approach to teaching grade arts and crafts! Over 100 flexible rubber molds for youngsters to cast figures, then color them. Animals, birds, cowboys, clowns, every type mold! Gives them the fun of "creating" already partially finished objects. Send only 15 cents for complete, new Bersted's Hobby-Craft 24 page, 4 color catalog.

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## Ideas for



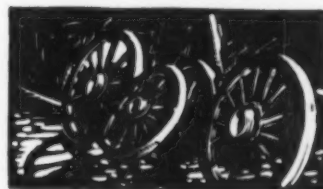
## PAPIER MACHE

Well rewarded is the teacher who explores the possibilities of papier-mache. This craft combines modeling in Permaplast, a non-hardening clay, with the designing and decorating of permanent objects. Correlation with all school subjects is not only possible but practical. For every age group papier-mache is fun, quick, and easy. Ideal for inexpensive gifts and exhibits, too.

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Papier-Mache  
Ideas—Request ↓

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**AMERICAN ART CLAY CO.**  
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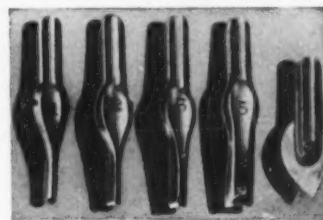
## HUNT SCHOLASTIC AWARD

This linoleum print won a top scholastic award for Olavi T. Silvonen at Norwich Free Academy, Norwich, Conn.  
Teacher . . . Mrs. C. F. Eastman.

## SPEEDBALL LINOLEUM CUTTERS

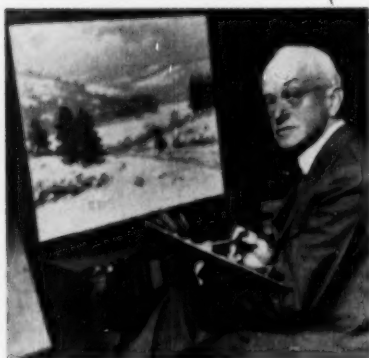
Have your students participate in these great awards and have your school provide SPEEDBALL Linoleum Cutters and products for linoleum block printing . . . Speedball linoleum inks—water soluble or oil, Speedball brayers, linoleums, and press.

Send for free set of folios, lesson projects on linoleum printing. Booth No. 32 N. A. E. Convention.



**C. HOWARD HUNT PEN CO., CAMDEN 1, N. J.**

**SCHOOL ARTS Loses a Long-time Friend  
in the Passing of Frank J. Darrah**



**J**ANUARY 22, 1951 marked the end of a distinguished and active career for an art educator of great vision. Fifty years ago Frank Darrah was one of a small group who sat down after an Eastern Arts Association meeting and discussed the possibility of publishing a monthly magazine of ideas for "supervisors and teachers of drawing and allied topics." From this meeting SCHOOL ARTS became a reality.

At that time the magazine was called APPLIED ARTS BOOK with a pioneering editorial voice reflecting the eager determination of its founders—"to promote by every legitimate means the progress of sound art instruction and the development of public taste in all matters relating to the applied arts."

Today these same principles of art for everyday living, and creative expression for the individual, are the guiding forces of SCHOOL ARTS editors and art educators in the schools of America.

For 45 years Mr. Darrah was a teacher of art in the public schools here in Worcester. His boundless energy and devotion to the progress of art education brought him honors and membership in such prominent art groups as Eastern Arts Association; The Art Students League, the Public School Art League and the Worcester Art Museum. His work has been exhibited at many art museums and clubs, including the Worcester Art Museum, Boston Art Club, New York Watercolor Society, Philadelphia Art Club, and the Art Institute of Chicago.

Any tribute to the passing of Mr. Darrah would be incomplete without quoting from an editorial in the "Worcester Gazette" of January 23.

"Mr. Darrah was loved and respected by thousands. He was an artist and a teacher of art. His interest in all culture and the finer things of life was deep and sincere. Yet everything he did, every course he taught, every activity he pursued, was made more memorable by his gentle manner and his high character."

"Those who knew of his long and valuable career in education, and as an inspiration to countless individuals in cultural fields, will appreciate the fact that his death has removed a man of rare quality from a community he loved."

Frank Darrah has gone, but he left a rich heritage which lives on in lasting tribute to him.

**Here is a new source of designs . . .  
for your art and craft classes**  
**GUATEMALA ART CRAFTS**

Revised and Enlarged Edition

by Pedro deLemos



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# SCHOOL ARTS

THE ART EDUCATION MAGAZINE

## INTEGRATION

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#### SUBSCRIPTION RATES

United States, \$5.00 a year.  
Foreign, \$6.00. In Canada, \$5.00  
through Subscription Representative,  
Wm. Dawson Subscription  
Service Limited, 60 Front St.,  
West, Toronto 1, Ont., Canada.

#### CONTRIBUTORS' INFORMATION

Communications concerning material for publication in *School Arts* should be addressed to the Editor, *School Arts*, Stanford, California. Manuscript and illustrations submitted at owner's risk. The publishers take every precaution to safeguard all material but we assume no responsibility for it while in our possession or in transit.

Orders for subscriptions to *School Arts Magazine* and other material published by us should be sent to *School Arts*, Printers Building, Worcester 8, Massachusetts.

Copies of back issues one year old or more, when available . . . 75 cents each.

The *School Arts Magazine* is a monthly periodical published ten times a year, September to June, by The Davis Press, Inc., Publishers, Worcester, Massachusetts.

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# INTEGRATION . . .

## The Sum Total of Education

ANNA DUNSER, Art Director

Maplewood-Richmond Heights Schools, Maplewood, Missouri

THE history of Education shows a gradual breaking up of the child's life into parts. As soon as children were sent away from home and taught by others than their parents the cleavage began. Home is one thing, school is another. The gap between the two, from the child's standpoint grows as they enter adolescence.

The cleavage is not so marked if Mother and Father attend P.T.A., visit the schoolroom, and entertain the teacher in their home. But this doesn't happen in the life of every child. The underprivileged youngster does not want his teacher and his mother to meet. They are in two different worlds. It would require a careful build-up to bring them together satisfactorily.

The break between the home and the school is not the only split in the child's interests. Within the school life come many other divisions. In the primary grades there is an attempt to close this gap between playtime and worktime. Teachers supervise play activities, and take part in the play. The play spirit is manifest in the classroom. Lessons are games, work is activity. There are no long hours of sitting still, not talking, not looking around, not expressing any feeling.

Much of this continuity of life is lost in the upper grades and in high school. Too often the intermediate grade children have no art, no story writing, no composing tunes of sounds, no self-expression of any kind.

There are other divisions in the interests of the child in the different subjects they study. This disintegration, too, increases as the child goes forward with his education.

The small children have all sorts of storybooks on the shelves or on low tables. They can read these or look at pictures. In most schoolrooms they will have a chance to talk about these books and a chance to talk about actual happenings in their lives. Many primary teachers encourage children to express their feeling through making up stories and telling or writing them for the other children.

As the children grow in muscular control they can write and illustrate their stories. The drawings enliven the work and help them to get their ideas and feelings across without too much laborious effort.

This practice involves letter formation, spelling of words, formation of sentences and, later, punctuation. These learnings are not separated in the child's mind but all are an effort at telling something that he wants to tell.

Gaining mastery of the tools of learning can be drudgery if the learning itself is delayed until the tools are ready and can be handled skillfully.

Education advocates learning by doing but the admonition can be variously interpreted. One person will say that learning to form the letter "A" is accomplished by making the letter "A." Another person will say that the letter "A" is not the learning we are striving for, but is a tool and should be used as a tool from the first, to gain information or to express ideas. Skill will develop as a natural consequence.

Too often in the intermediate grades spelling is one thing taught by one teacher, letter formation or penmanship is taught by another, and make-up of sentences by still another and nowhere is the child so interested in writing down something he has learned that he concentrates to the full extent of his ability as he did in making a four-page illustrated booklet in the second grade.

The student in high school may stand up and tell his classmates something because it is a required part of the course or he may write two pages because two pages are requested, but does he ever talk to the whole class or write a few pages because he is so enthusiastic about some new information that he wants to tell it or write it?

The teacher who is trying to bring real learning to the pupils quite often overlooks art as a part in the project. The making of a mural, the making of a book, the presenting of a puppet play, or the cartooning of the story gives zest and purpose to the whole piece of work.

Miss W. and her fourth grade pupils were studying Egypt in the course of taking a quick look at the development of civilization. Miss W. was not in a departmentalized school. She taught the children many things besides Egypt. Two murals were planned. Two, because the wall space in the back of the room was divided into two parts by the loud speaker of the public address system.

The teacher and children read about Egypt in the text, and in any other books or magazines they could find. They looked for pictures and they looked for people who might add some ideas that they could use in their murals.

To give the mural added interest they wanted it to tell a story. But first they had to make up stories and choose the best one to weave into the mural. All of the stories were copied neatly and illustrated and bound into a book which would be of interest to any one coming to see the mural. The children had no difficulty in getting their stories on paper for they had, in the lower grades, formed to "hunt and find" the words that they couldn't spell.

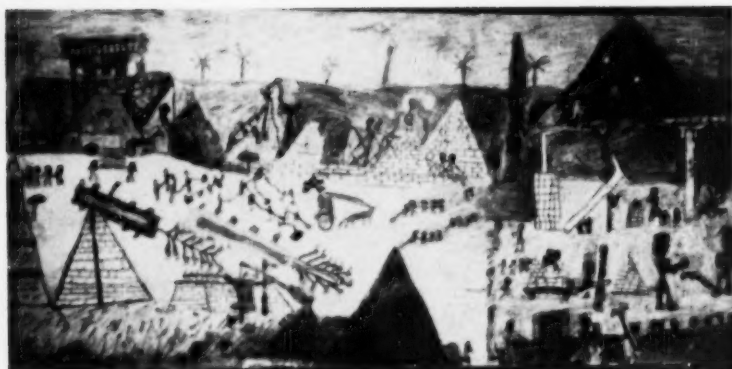
(Continued on page 220)

# MURALS of EGYPT



Above sketches by students of West Richmond School (5th grade), Maplewood-Richmond Heights. Mrs. Sample, Teacher.

## MURALS of EGYPT



Their illustrated dictionaries which were especially for small children were always at hand.

Two stories and two pictures were selected as the basis for the murals. One picture was an outdoor view of the men at work building a temple with the pyramids in the background and the river Nile in the foreground. William wanted to make the cross section of a pyramid showing the passages, the burial chambers, the mummies, and the decorations found in the pyramids. The other children had no objection, so William split open a pyramid to disclose its interior.

Some children were especially interested in the Nile, with its floating barges and reeds and rushes along the banks. The man power for building a great edifice was clearly shown and the rulers in their fine chariots superintended the work.

The pupils did not neglect the art of the Egyptians and they were well repaid for this bit of study for they learned that the Egyptians had a very simple way of drawing people, a way the children easily imitate. The people were made of an X with head, arms, and legs attached. The pupils used these little symbols for many of their decorations.

The second mural was an indoor scene; the interesting dress of the women, the sculpture and pottery, and the wall hangings made this the more colorful of the two murals, but not any more interesting.

The wall hangings pictured in the mural gave some of the children the idea that they would like to make a wall hanging of cloth. A part of a small picture was chosen for the mural. Anne was proud that it was her picture from which the wall hanging was to be made, so she had a leading part in enlarging the picture to fit on a piece of light gray cloth 25 by 35 inches. A very dark brown cloth was chosen for the heads, hands, and feet, and black for the hair. All pieces were kept large and simple. The children depended upon the figured material to give details and brightness.

When all the large parts of the project were finished the class wrote a description of the things they had done for their class record. There was not a misspelled word due to the dictionary habit.

Can a teacher who teaches social sciences only, carry out a project such as the one about Egypt? She can do so but she will be teaching other subjects, too. She will be gathering in the scattered parts of the children's learning, putting them together where they can be of real use. But what can the other teachers do if the social science teacher takes over the teaching of reading and the scattered parts of the language arts?

Each teacher can, if she wishes, choose, or have the children choose, some person, place, or thing to study—then go after it from every angle. Then she, too, will be teaching all the subjects reunited, completely integrated.

# SCHOOL ART AND THE ARMED FORCES

AL BLOCH

Art Supervisor, Redwood City Elementary Schools



A model destroyer is presented to Elton Norwood.

AS FAR as is known the Armed Forces of our country have never called upon the potential talents available in the schools of today. But recently the Army, the Navy, the Air Force, and the Marines were stumped on a problem and called the Reserve-Reserves for help.

The problem was the advertising of Armed Forces Day on May 20. Since no single branch of the Armed Forces was to be featured, each was reluctant to assume this part of the job.

Then the Public Relations Officer at Naval Air Station, Moffett Field, California, hit upon the idea of a poster contest for school children to advertise the big event. This idea was presented to Mr. Andrew Spinaz, Superintendent, Redwood City Elementary Schools, and was promptly okayed.

Naturally the Navy sponsored the contest. To make sure that seventh and eighth graders would enter this competition several prizes were offered. Scale models of jet planes and destroyers proved very tempting, but when



Two elementary students examine one of the navy prizes—a scale model jet fighter plane.

a day aboard a famous Navy submarine was suggested, that cinched it.

Hundreds of ideas were discussed, planned, and worked out. Every possible trick of attracting attention was put into the posters. Real flags, papier-mâché, cut paper, dolls, models, etc. went into the job. In spite of the fact this was strictly voluntary on the part of the art students, over seventy-five submitted work on the date due. Each school selected one winner to compete among all city schools for the grand prize. This final winner was judged by a citizen's committee headed by the Mayor of Redwood City.

When the Navy realized what had happened it went all out to show its appreciation. All finalists received letters inviting them to be present at Moffett Field on Armed Forces Day. There, they were guests of J. W. Harris, Captain, U.S.N., Commanding Officer. Before thousands of persons they were presented awards at a regular military ceremony.

However, the climax of School Art and the Armed Forces came when the U.S.S. Submarine "CHARR," famed in World War II, arrived at the Port of Redwood City on San Francisco Bay. Instead of just one pupil spending the day aboard, all finalists were invited and were taken on a tour of the craft. While aboard they were guests of the commander at a dinner as a gesture of the Navy's thanks.

# MEETING THE VIKINGS!

FLORENCE W. TITMAN  
Supervisor of Art

MURIEL S. TEEMSMA  
Lincoln School  
Rutherford, New Jersey



**M**ARIONETTE shows are not new, but when a fourth grade works for six months with continued enthusiasm on a production so closely allied to all studies, it is thrilling to see the final results.

In October this class attended a professional marionette show. After the performance the children were given an opportunity to go "behind the scenes," see the marionettes, and talk with the "voices." They came away from this experience bubbling with enthusiasm and a desire to produce their own characters.

At that time the social studies unit was one dealing with early explorers and quite naturally the children hit upon the idea of making these historic figures come to life. The art teacher was consulted. With some mental misgivings she agreed to help, provided the children would really work hard enough and long enough to put on a show someday.

Enthusiastically, with determination and stars in their eyes, these children worked: modeling heads, making papier-mâché masks, designing, cutting, sewing, and stuffing bodies. It was wonderful to see a group here sewing, another group cutting, still another designing costumes for their characters. Perhaps the girls were the better stitchers, but when it came to producing well-



thought-out wooden controls, and sawing and nailing them, we really depended upon the boys.

Much research went into the matter of the best type of marionette control. More research was needed to determine the appropriate type of costumes. When the majority of the marionettes were ready we called upon Andy, a high school boy, who is extremely interested in this art, to give us some helpful pointers on stringing and manipulating our dolls! (This was part of Andy's major art assignment.)

Play writing, followed by the planning and painting of scenery, came next. Then the thrill of working marionettes and really making them talk was upon us. All children cooperated. Every child was ready to help his neighbor over the difficult spots. Zero hour! What an exciting, tense experience!

Then came the realization that time between scenes must be filled and what was more natural than some appropriate songs? A committee searched through music books to find worth-while material and finally our play was put together.

Oh, there were letters of invitation to be written and time schedules to be arranged so that we might share our production with the rest of the school.

To cap the climax, an Icelandic girl, Rosa Thorbjornsdottir, visiting in our town under Metropolitan School Study Council sponsorship, was invited to come to speak with the children and in turn enjoy their marionette show which told of the adventures of Leif Ericson, an Icclander. Perhaps Leif was really an ancestor of hers, but how surprised the children were to discover that Rosa was not a blonde! Classroom parents also came to admire and enjoy the show.

Summary: These fourth grade children, through art, gained skills in speech, language arts, craftsmanship, understanding of another land and its people, and a great sense of pride and satisfaction in work well done. It will be an experience long to be remembered!

# A PROJECT ON NORWAY, SWEDEN, AND FINLAND

EDITH BRUNGARD  
Teacher

EVA L. KELLER  
Art Supervisor  
Benjamin Franklin School  
Williamsport, Penna.



Folk Dances of the Scandinavian Countries  
by pupils of sixth grade of Franklin School.



THE sixth grade of the Benjamin Franklin School made a project study of Norway, Sweden, and Finland.

The time required was three weeks. All school subjects were integrated in the study.

The pupils formed committees and divided the work. After considerable reference work and reading to find as much information as possible about these countries, the committees made reports to the group.

Graphs were made of the areas of the countries, population, crops grown, and amount of land used in farming. Reports were given on the heroes and leaders of these countries. In music class, songs were learned and records played by composers of those lands. Folk dances were learned in the physical education classes.

We found that the people of these northern countries liked gay clothing with beautiful designs on the trimmings, and the walls and furniture of their homes were

painted with designs of flowers that grew in their gardens. The pupils made similar designs for stenciling a tablecloth, napkins, paper plates, handkerchiefs, gift boxes, and waste baskets. Two boys made a large mural of Norway with tempera paints showing the mountains and fiords.

A booklet was made of new words and expressions used by the people of the three countries.

When our study was completed, the pupils wrote invitations to their parents and friends asking them to be our guests for a Swedish smörgåsarbord and to see what the pupils had accomplished. A study was made of the kind of food the Swedish people serve on such an occasion. Then we planned our menu. Each pupil gave a small amount of money for the food. A committee went on a shopping trip to buy what was needed.

The boys had charge of the arrangement of the dining room and put up the displays that had been made. The girls prepared the food on the day of the party. The table looked beautiful with its stenciled tablecloth and napkins. The food was attractively arranged on the table and consisted of Swedish flatbread, a large variety of open sandwiches, sweet dill pickles, olives, radishes, and Swedish tea cakes. Tea and coffee was poured and served by two girls.

While the guests were eating, the pupils presented a program. They sang songs, gave folk dances, had a quiz test, and gave demonstrations in stenciling design. Music of the composers Grieg and Sibelius was played during the afternoon.

The results of the tests given were very gratifying. Best of all was the interest aroused and the cooperation of the pupils to help find the material needed for their reports.

# SIMPLE BACKGROUNDS FOR SCHOOL PROGRAMS

DOROTHY HANAN SIMMS

Emerson Junior High School, Flint, Michigan



EVERY teacher is faced with the problem of making backgrounds for school programs. The elements of expense and time must both be taken into consideration. These two things limit the type of work that can be done and it taxes the ingenuity of teachers and students to plan settings that cost practically nothing and yet can be made without taking too much time from regular class work.

At Emerson School we plan decorations for several programs each year and have found some media and methods that have proved very satisfactory. The most simple is the use of cut paper. This can be cut in designs suitable for the program and pinned to a background of neutral color cloth. There are endless combinations of color available in regular construction paper. In the flower background behind the boy violinist, predominating colors were violet, blue, yellow, and green. In order to give a third dimension to the flowers, the petals and centers were pasted only slightly so that they would fall forward rather than lie flat against the cloth. The cut paper designs for the music group were made of silver paper for the wind instruments, wood-grain wallpaper for the string instruments, and black construction paper for the notes. The large ballerina silhouette was cut from black building paper. This is an excellent material to use in school because it is wide and although it is very stiff so

that it holds its shape, it is comparatively easy to cut for delicate details such as hands and face.

The ballet dancers were interpreting the movement and color of a mountain stream. The large panel in the background was planned to give the effect of a picture window and was done on white tablecloth paper. This material is good for chalk and crayon work as it has an interesting texture. Oil crayons were used for this particular program.

For extremely large scenery, such as the 10- by 30-foot forest scene for the Gypsy operetta, heavy white wrapping paper was thumbtacked onto sectional wooden frames. This paper requires no sizing and is remarkably tough when stretched tight over the wood. Cold water-soluble interior house paint was used for the painting. To get the finished effect of shrubbery, tree trunks, and ground (none of this shows in the illustration) we used oil crayons over the paint. These crayons were held flat and "twirled" with the fingers to get the flickering effect of sunlight and shadow.

These backgrounds were colorful and interesting and were worked out by children of junior high school age. Students worked with enthusiasm because the materials were familiar and the simplicity of the plans made work progress rapidly enough so that they did not lose interest before completing the project.

## STAGE DESIGNS

Emerson Junior  
High School  
Flint, Michigan





## HOW PROGRESSIVE CAN WE GET?

GRETCHEN GRIMM

Art Director, Teachers College, Eau Claire, Wisconsin

EVERY art teacher is at some time in her life confronted with the problem of analyzing and maybe stating her philosophy of art or her beliefs of it and how it shall be taught. Each school has its thought, each individual his theories.

I remember the trite performances of the art classes years ago. You know, the picture was put on the board and the teacher said, "Copy it." In contrast during these last few years, I am inclined to think we have swung completely over to the other side and adapted Progressivism with a capital "P." So the question arises, "How progressive can we get?"

Maybe some teachers never "sit back" and take a look. Maybe good teachers just teach. They don't feel the urge to stop and analyze.

However, if we are to "better" our field, we must see "where" it is now, compare it with history, and seek to discover lines of improvement.

I think we are all quite familiar with its history. The classes seem to us now trite, unprogressive, and unfair to general mankind. Only he who could "copy" was able to exist in the art class. We do not seem to want this now. The today's-world is not in tune with it and surely not in pace. We seem to be seeking an "art for all men" instead of an art for the gifted few only.

So the pendulum has swung to the other side. The class opens, grows, and reaches out to all mankind. The work becomes more interesting and increasingly widened in scope and offering. For the children the art class is an amazing, thrilling, and eventful hour where emphasis is placed on the activity, not the product. For the adult, art work becomes an outlet. The tired business man may relax his over-wrought nerves in painting or sculpture class.

The housewife may create her own drapes and design and make her own dresses.

Art is a possession of all people, young and old alike. It is no longer limited to the few. It is not retained within the confines of the art room but is found everywhere. It is not just drawing and painting. It is sculpture, architecture, home design (inside and out) and all the many crafts. It is an art of table setting, food planning, dress designing, hair styles, consumer buying, and a thousand other fields.

With art being all of this, let us return to consider the role of the art teacher of today's children. She is a "today's" teacher so she swings with the pendulum of today. She sees art in its widest scope and lays out her plans and her aims for the little children. She herself must know more than painting and drawing. She must understand all these many, many phases of art as well as psychology, philosophy, religion, history, anatomy and, of course, today's market. Greatest of all, she knows she must be understanding, sympathetic, and open-minded. She cannot be a "capital P" progressive nor an 1850 academician. She must somehow be a sensible "middle of the roader." She is working with sensitive faculties—art, children, and education.

Let us take under consideration one field which might be studied in art—Paper Sculpture, and view the children, the teacher, and the subject. This approach would probably be classified as capital "P" Progressive and would no doubt be called "Fun in Art."

It's interesting how so very many things can be made with materials which are inexpensive and right at hand. I guess all the children need to possess are hands and heads. With their hands and heads and a few simple supplies, native originality and creativity go to work, happy

hours are passed, and extremely interesting and amusing products are formed.

It is innate to the child to explore and experiment. I have seen a child intently occupied for hours with the contents of a waste basket—also a cupboard of pans. He doesn't need expensive toys and elaborate playthings. This same idea carries over into art work. As he experiments, discovers and learns the possibilities, limitations, and joys of the waste paper contents, he also experiments, discovers, and learns with his art tools and supplies. I am beginning to believe that 90% of the work or play of a child with a medium (as with a toy) is the experimentation into its possibilities and limitations. The activity and the experiments are the learning.

With the very little child it is: What is this? What does it feel like? Is it soft, hard, furry, fuzzy, cold, warm? What can I do with it? If I squeeze it, will it whistle? Will it cry? Is it round, square? Will it move, stretch? And so on and on. The toy is presented. Its shape, texture, and color appeal create interest. Little motivation is necessary. It is an object to be investigated, a field to be explored. So the child goes to work. He is amused and he learns. He is not forced into this learning and into this field of investigation. He doesn't even need to be bribed. The object is there and he takes to it.

Whether the object is new or old, he finds a certain interest. I have seen a child explore the possibilities of an empty ice cream carton several different times. It has held interest of one type or another for a long time. First, interest was in the shape and color. Second, he felt it. He finds its texture. It's smooth, soft, and neither hot nor cold. It is a little hard for his small hands to hold as it is too big around to grasp easily. When first he drops it, he makes a "discovery by accident." It will roll! Fun grows!

Many discoveries (of all kinds) are made by accident. These begin when first a child is old enough to investigate and to make discoveries. They continue, as we know, on through his whole lifetime. He rolls the carton and handles it. Next, is it good to eat? It goes to his mouth. He sits on it and, whoops, it collapses! It will not hold his weight. He has a new shape, another "discovery by accident." Now, the new shape is explored! And so, the learning goes on.

Now let us move into the field of a subject which is supposed to be set up for a learning process and see how observations of these natural innate functions in the little child can be applied to his more mature self.

As he grows in size and age, his reactions differ somewhat but many basic laws remain the same. He is out of his crib. He crawls, he walks. He plays and eats and sleeps and soon he is in school.

This is the stage of adjustment which is more to the child than we ever realize. Instead of mother, it is teacher (and in many schools, several teachers). Instead of the kindly, familiar home, it is school. We try to make it inviting and "homelike." But no matter what we do, it is different.

If the child played with the empty ice cream carton at home and sees one in school, it is a fine and familiar object. Mother has probably given him paper and maybe paints at home and crayons, too (we shall hope). And now, he finds them here. Nice—"comfy" like home! But

here are new things, everyday. So, what happens? The field of exploration comes again into his life and constantly, though I am sure he rarely realizes it, the exploratory fields are widened, the experiences are more involved, and the learning more mature and guided.

I feel it is very well for us to sit back and look at this beginning "child-learning" often. It is good to watch a two-year-old explore and to learn how he "operates." These "operations" are the basis for our teaching. We teachers get too far away from that home ground. The foundation and the basis of learning is in the action of our little children. If we would only look, we could find them. We are too anxious to "teach." We don't even want to relax enough to "guide." We want to "run the whole show." We forget that the child has an innate learning process and with proper and careful guidance he will develop and grow normally, naturally, and happily.

If we are willing to study child actions and let our learnings be a guide to teaching, we should find that we are more skilled "directors" and the children are happier and more successful learners.

The work of paper sculpture is not new. Youngsters have been playing with paper and paste for years. And that is all that paper sculpture is. It is "play" with paste and colored paper. The trouble which arises with this, as well as so many other lessons, is that teachers think they have to give the children definite patterns and lengthy samples and directions, when really all they have to do is to set out the scissors, paste, and bright-colored papers and the children will do the rest. What takes place? Just look back at the two-year-old with the ice cream carton and you'll see his actions in your older children now. Number one is observation of supplies and media. Number two is manipulation and experimentation. Number three is discovery, enjoyment, and satisfaction. Results? Do they matter? Which counts most, the child or the product? Here lies the greatest and most significant point in our art education program and also our entire educational setup of learning. Emphasis on finish and stress on the final product will not aid the learning process. It will not even influence it except in a detrimental manner. When the final product is held important, the creative urge is sheared and the learning halted.

But again to come back to earth with practical suggestions for our problem at hand—paper sculpture. To begin at the beginning, many schools request lesson plans. When young student teachers do practice teaching they are asked to write many lesson plans. The instructors, I assume, are anxious to see if they can clearly think through their lessons. To do or not to do lesson plans, how to do them, etc., is a subject in itself.

We do, however, find in plans a section called motivation which bears discussion. I often wonder why the subject of art has to have a so-called "motivation." I should like to think that, properly presented, the materials themselves are the motivation. The second motivation is our old, innate desire to explore (as with our very young children and their toys).

So, in paper sculpture, the teacher places before the children paste, colored paper, and scissors. These are the

*(Continued on page 9-a)*

# THE CAMERA- MAN HAS A MUSE

STANLEY WITMEYER

Rochester Institute  
of Technology  
Rochester, New York

Right: Rochester Institute of Technology student Elmer Dunsworth made this intriguing picture with a full-flash exposure. A pocket comb dipped in developer and drawn across the paper produced the rhythmical effect. He also dipped his hand in hypo, laid it on the print. A water rinse was followed by exposure to air, causing a dichroic fog.



One of Witmeyer's typical composition classes where students find that informality is conducive to creative atmosphere.

FROM comedy to tragedy, from the historic to the heroic, the cameraman carries with him a new medium for expression—a creative tool with exciting possibilities.

Unfortunately, the fact that the camera is the ideal tool for capturing realism has shackled its potentialities with false limitations. The realistic approach has been formulated and standardized to such an extent that "creative photography" has an incongruous sound. In advertising and story illustration, stagnation is apparent. Both advertisers and their customers frankly turn thumbs down on the unconventional. And the conservative precedent set by members of the paint and canvas persuasion has done little to inspire the camera artists.

Were it not for the aesthete in photography, current standards would lead to sheer boredom and static imita-

tion. It remains, then, for the student and teacher to re-evaluate the ideals of the cameraman and to unloose latent creative impulses.

A major effort to develop a new freedom for the student of photography is now in progress at the Rochester Institute of Technology, where a creative composition course has been developed by the photographic technology department in conjunction with the Institute's art school. With Ralph Hattersley as instructor and myself as co-ordinator, the program is being developed as an adventure for the creative possibilities of each student.

"Now, relax!" demands the cameraman of his subject; yet, it would be more to the point and, incidentally, produce finer results if the photographer spoke these words to himself. Every person is born with creative ability, and individuals differ only in the variety of experiences which give tone and quality to their expression. Fear and self-consciousness are the only limitations to creative imagination. Building self-confidence is, therefore, the major job of the instructor.

The lack of reference work in the creative composition course is intentional. "Professional level of accomplishment" as a goal is taboo, for the work of a student is his own and is gauged by a personal level. There is no competition for high achievement, except as the individual student recognizes his best work himself.

Anyone can push the shutter of a camera and take pictures; the very simplicity of the instrument and its mechanical nature makes it an ideal medium of expression for the man in the street, an individual who, very likely, is sadly hampered by inability to record and render his



Jerry Rubin, another of Witmeyer's composition pupils, obtained this dramatic effect by superimposing shots of a cast and of a lighted electric bulb.



Unposed shot shows Witmeyer aiding a student in setting up stunt arrangement with commercial possibilities.

impressions by hand. The intellectual processes for controlling a brush or pen are necessarily far more complicated than for manipulating a camera. The popular appeal of George Eastman's Slogan, "You press the button; we do the rest," testifies as to the truth of this presumption.

The camera is a machine, and the heart, the emotions, and intellect put it to work. The idea, the purpose of a photograph is the most important, and at the same time, what the student says is more important than the manner in which he says it. Technical perfection can be achieved through practice, but the creative imagination must be nourished with encouragement and pruned with sensitive care.

If ideas are most important to the artist-photographer, then subject-matter becomes secondary. So engrossed in reproducing an exact duplicate of his subject, the unimaginative cameraman slights the dramatic, often poetic, potentialities of ordinary objects in the daily scene. The beauty and drama of form, texture, color, motion, and contrasts play an important part in the early experiments of our classes. The students start work with simple abstract shapes, using pen and ink, photographic processes and cut paper.

Later they experiment with photograms—an invaluable process for developing creative consciousness with materials at hand. Students progress to paste-ups and table-top setups, and then begin to learn the technical processes for obtaining the effects they need to "tell their stories." They are introduced to bas-relief, the photoline process, solarization, negative techniques, solarized paper negatives and positives, multiple image techniques, montage, moving camera, moving subject, double printing, ghost images, and mirror and optical devices.

In the belief that photographic processes can be simplified mechanically and modified economically, we staged a student-operated exhibit of our creative camera adventures in Rochester last month. It was the first show of its kind in the East. Invited were some eighty public school art teachers of the area, students of the art department at Buffalo State Teachers College, and art supervisors from nearby cities and towns. We proved to them, by demonstrations and workshops, that the creative camera is not limited to the students of photography; it has a definite role to play in the high school art class. Its range is unlimited, except by the personal experience of the student, and it can become the medium of expression for those whose imagination is greater than their ability to paint or draw.



Illustration 1.



Illustration 2.

Illustration 4.



In Illustration 2, Judy paints the horses. In Illustration 3, she changes the front horse by adding white spots. In Illustration 4 she pins it on a bulletin board and adds the finishing touches. Illustration 7 shows Judy on her horse at the horse show.

Illustration 3.

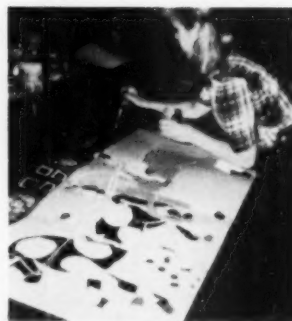


Illustration 5.



Illustration 7.



Illustration 6.



Illustration 5 shows herself on a horse. In Illustration 6 she has changed the painting and called it "The Night Show."

## WHEN A CHILD LIVES WITH A SUBJECT

JESSIE TODD

University of Chicago, Laboratory School

A child's day is not divided into definite parts. Home interests don't stop when a child enters the school door. School interests don't come to an end when the child walks out of the school.

Let us follow Judy, grade five. She is sketching the biggest lines of a horse on a piece of tagboard, size 24 by 36 inches (Illustration 1).

Judy is making steady progress. Only a month ago she painted horses but didn't attempt to paint people riding the horses. We can see by this series of pictures how she changes the pictures and tries new compositions or dark and light patterns. This is no static learning experience.



Illustration 8.



Illustration 9.

In Illustration 8 we see Nancy painting a jumping horse. Follow her and see how the picture develops, and still later when it is almost finished (Illustration 9). Nancy, like Judy, has pinned it up in a vertical position so that she can walk off at a distance and see how it looks.

Illustration 11.



Illustration 12.



Illustration 10.

In Illustration 11 we see Madelon at home holding with pride a papier-mâché horse she made in school. It is brilliant blue with brilliant pink and red yarn mane and a red tail. Madelon is interested in bright, colorful designing. Her interest in horses therefore takes a different form of expression from that of Judy and Nancy.

Illustration 10 shows us another painting by Nancy. Nancy is a fast horseback rider. You see that interest in her pictures. Notice how she puts braids on the girl in her pictures. She has braids herself.

What do we see in Illustrations 12, 13 and 14? The children have horse rhythms at noon. They gallop, trot, and run, and give prizes for the ones who have the best form in standing. We were unable to catch the motion in the photographs. The reader may imagine lovely rhythm as the ten horse enthusiasts go around in a circle in the schoolyard at noon hour and others act as judges. Then judges get into action and there are new judges in the center.

In Illustration 12 we see some in action and others acting as judges, looking carefully at each "horse" going around the ring.

Illustration 13 shows Madelon pinning the blue ribbon on Brenda.

Illustration 14 shows Nancy and Brenda being judged for form in standing.

This is not book learning. This is real experience.

There is no effort on the part of the teacher to create interest. She has done her part, however, in exhibiting children's horse paintings, in occasionally watching the noon-hour activity, and having materials and good work conditions for those who want to paint horse pictures in art class.

Strong friendships are made by the children who love horses. The horse drawers inspire others.

In Illustration 9 you see Tommy painting a picture called "Spring on a Plantation." This was his first horse painting.

Children get exercise. Notice how Judy and Nancy change from one position to another as they paint. At other times they walk to the long paint table to get more colors and to a far corner of the room to wash their hands or stir paint at the sink. The noon hour is full of activity as they pretend they are horses and canter, trot, gallop, etc.

A group of boys model a baseball diamond out of clay in art class and play baseball at noon and after school.



Illustration 13.

Illustration 14.



# "OUR AMERICA" WALL HANGING

MYRTLE M. HOVERSON, Proctor, Minnesota



DURING the school year my first graders and I took many field trips—to the village hall, depot, parks, zoo and, on some occasions, just for a walk. Sometimes we went in a group to mail a letter—for instance, one to the White House to ask about the egg-rolling contest which is held every year at Easter Time. The reply told us that it was cancelled during the war on account of the food shortage and is really not a contest, just the rolling of colored eggs down the gentle slope. Again, we would go to see some child's new rabbits, kittens, or dogs—whatever the case might be. Their attention was called to the weather, the changes in season, the sun at particular times of the day, and the birds, the preparation for spring, winter, and fall, and many things of interest in this great world of ours.

With the approach of Columbus day we looked at a large globe of the world, and as many children had fathers or brothers in the war it was easy to get attention while I located England for them and told them the story of Columbus and the "Mayflower." We gathered together many pictures of Indians, boats, early settlers, kings, queens, sailors, and pictures of Columbus. At Thanksgiving we continued the story, stressing that the Pilgrims had a much harder time preparing for winter that first year than other people do. Pictures and books on the holiday were brought in and added to our reading shelf. We talked of the big feast and the fact was stressed that ever since people have celebrated that day every year and call it "Thanksgiving" and give thanks to God for the many blessings He has given us. Then at Christmas, we summed up what we knew, and talked about people in other lands who celebrate that holiday. In January and February we added the patriotic holidays to our list, always keeping in mind the relationship of Europe to us, and how the Americans struggled to make America, and how every person in America helps to make it a great nation—why our fathers and brothers helped in the war, and what our grandfathers did before us, was discussed.

Towards the end of the year the shop teacher made us a large easel. On this we put a piece of unbleached muslin. When the children had finished their other work or if they arrived early in the morning, or if it was a rainy day with indoor recesses, they could draw a picture on the muslin of something they knew about our country. First they drew a picture on a small piece of paper, to be sure that they had something definite in mind, though in some

cases they drew something entirely different once they had the crayon in their hands. I think this is one of the signs of true creativeness. When they had drawn their pictures they signed their names at the bottom of the muslin to make a border. We discussed a name for the picture, and also a border for the top. Someone suggested grain because we grow food from coast to coast and sing about grain when we sing "America, the Beautiful."

"Our America" was chosen for the title as that is what the picture is about. A good writer was chosen by the children to put the title on the muslin and the entire group stood around and watched her while she carefully printed the letters. Every child had an opportunity to draw in a piece of the border. When the school year closed, this picture was sent with our other material to the St. Louis County Fair, as many of the mothers were very much interested in the interpretation of it. An artist from Minnesota, who helped judge the entries, remarked that it was an excellent way of teaching Art through the social sciences. It was awarded first prize and no one was happier than the children who drew it, unless it was myself, not because of the prize, but because these children had enjoyed it. It had given them a great desire to express themselves through artistic media, as well as helped to cultivate a strong desire to look at books and to study pictures in detail. They had an excellent beginning in reading as they could interpret meaning from the printed page although in some cases not too fluently with words.

Materials used: 9- by 30-inch unbleached muslin, crayons, easel, world globe, maps of the United States—the picture maps and puzzles were most useful and proved exciting—field trips, stories of special holidays, travel, and history, a branch of lemons sent by one girl's grandmother who knew what we were doing; books, and pictures.

Some of the books used were: "This Is the World" by Josephine Van Dolzer Pease; "Heydays and Holidays" by Laura Harris; "Boats on the River" by Marjorie Flack; "George Washington," "Abraham Lincoln," and "Leif the Lucky," all by Ingrid D'Aulaire and Edgar Parin; "Cowboys and Indians" by Kathryn and Byron Jackson; "Travelers All" by Irma E. Webber; "Rainbow Dictionary" by Wendell W. Wright.

There were many other sources, but an attempt was made to provide materials which were colorful, interesting and, to these little minds searching for meanings, things which expressed meanings.

# STIMULATING READING THROUGH ART

AMY ELIZABETH JENSEN

Kenosha, Wisconsin

JUST as the children's librarian was concerned about the declining circulation of juvenile books, I, too, felt that the pupils in my class, because of a number of unfavorable outside influences, were missing a great many adventures with the interesting and beautifully illustrated books which are always available but which are taken advantage of by so few. I decided that art could stimulate interest as it has when similar difficulties have arisen in other subjects. I was sure that books could be made appealing if they were shared and advertised in unusual ways. The following methods show how this plan to promote wider reading was carried out:

1. The pupils dressed wire, rag, paper, cardboard, pipe cleaner, and other handmade dolls or clothed manufactured ones as characters in stories, and they lettered cards telling interesting facts about them.

2. Chalk talk sketching and cartooning were used to describe the main events of stories, white chalk being used on the blackboard and colored or black chalk on large sheets of inexpensive wrapping paper.

3. Large wall decorations were made on the blackboard, paper, and cloth, these projects being executed by children who had read the same book and wished to share it with the class.

4. Costumes and settings were made for a tableau to advertise favorite books, for dramatizing certain stories and plays, and for pantomimes and monologues.

5. Miniature stage settings, table tops, and dioramas were constructed, discarded materials and odds and ends being used for the backgrounds and props; small dolls, wire and pipe cleaner forms, papier-mâché and other figures being employed as characters. Toys, too, were sometimes used.

6. Interesting posters were made, using paint, crayons, chalk, paper sculpture, ink, and real materials available at school or brought from home, some of these advertisements being flat and others three-dimensional.

7. Modeling for the purpose of illustrating a book was effective in wood, soap, clay, salt, plaster and other materials.

8. For books about sections of our country and foreign lands, the pupils pretended they were travel lecturers and made slides to illustrate their travelogues.

9. Books giving directions for constructing articles or doing things were shared in the form of step-by-step demonstrations or by the showing of completed work.

10. Colorful jackets and series of original illustrations, with the pupils using any desired medium, attracted other children to certain books.

11. Some "movies" were made on long sheets of paper fastened to rollers; some were individual pictures fed into



a double frame; some were drawings used in an opaque projector; and others were a series of action pictures bound together and flipped for motion.

12. Passages from good books were read aloud and the children made illustrations for them.

13. A treasure chest was constructed, and into this were dropped synopses of favorite books for quick perusal by others.

14. The pupils made attractive booklets in which they recorded the books which they had read, this being an individual record which was not used for purposes of comparing the amount of reading done.

15. Stories were interpreted in the form of rebuses, which were shared with classmates and children at lower levels.

16. Original materials on factual subjects were illustrated, organized, and assembled into reference books.

17. Holding a book fair gave the children opportunities to decorate tables and shelves, and to make posters and other displays for it.

18. Since television interests many children, there were some who built imitation sets to present interesting book themes in that form.

19. Favorite performances to illustrate stories were the puppet and marionette shows—string-manipulated ones, hand and finger ones, cardboard shadow figures, and commercial ones.

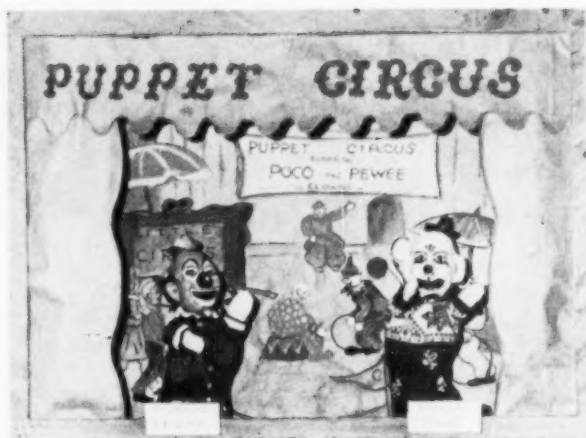
20. Pictorial time lines and maps and contour constructions were used to illustrate historical and geographical books.

It was amazing to note the increase in the amount of reading done by the children through this sharing program and, of course, the many art experiences were purposeful and worth-while.

# PAPIER-MÂCHÉ HAND PUPPETS ... A Class Project

IDA LIVINGSTON

Art Teacher, Linden-McKinley Jr.-Sr.  
High School, Columbus, Ohio  
Photographs by H. Y. Parkison



"Pewee" and "Poco"—Puppet Clowns.

At left: The operators improvise an act at table level without benefit of stage or setting.

Below: Scene from "The Christmas Play."



NONE of us had ever constructed a puppet and, although we were fascinated by some we had seen, they still remained a mystery to us until one day we were shown a cute little "teddy bear" hand-puppet and we saw how easy it was to operate. The student teacher suggested the following procedure.

1. Model the head from a non-hardening type of clay, having a definite type of character in mind.
2. Tear small strips of newspaper and soak in a mixture of paste and water. Cover the clay head completely with a layer of this torn paper.
3. Add several layers to cover the original paper layer and allow this to dry to a hard, firm shell.
4. Remove the clay from this papier-mâché mold, either by digging it out at neck opening, or cut head in half, remove clay, and repair paper head.
5. Add paper strips to any weak spots (as revealed in hollow head held up to light) and repair if necessary.

6. Gently sandpaper surface smoother.
7. Paint the desired complexion, hair, and features, using poster colors.
8. Add clear shellac or varnish to give a pleasing gloss and to help preserve.

**To dress puppet:** Construct small, sleeve-type garment, with drawstring at neck to fasten onto papier-mâché head. The dress, color of fabric, trim, etc., should suit the character of the puppet. Suggested dimensions: 6 inches wide, 12 inches long, with sleeves near neckline to accommodate the operator's fingers. Terminate each sleeve with a hand; old glove-tips sewed in will serve.

Many types of characters were created, including clowns, old men, old ladies, youngsters, animals, ducks, to mention some. One enterprising student wrote a Christmas play using several of these puppets and rehearsals were held during class periods. It was necessary to remodel our old (and up to then) unused puppet stage and to design sets for the play. The performance was held just before the Christmas holidays, and we enjoyed the experience very much.

As a follow-up, and due to the fact that this class project received some newspaper publicity, a local television station asked us to present a 15-minute program, using our hand-puppets. We were delighted at this opportunity, and prepared a new script in the form of two short episodes for the television presentation.

In conclusion, we may say that the hand-puppet is the easiest type to construct and manipulate, as compared to the marionette or string type. There is no limit of character or face types that can be created by the student-artist. It also encourages the writing of short plays or episodes which can be given in class periods. Sometimes even spontaneous or unrehearsed incidents can be given for practice.

We include a few pictures of our puppets and the stage settings. It is also possible to improvise an act at table level without benefit of stage or setting (see illustration). Here the operator may be part of the act and talk to as well as for the puppet.

NOTE: There are other ways of constructing hand-puppet heads, but we feel that the method we used resulted in a more "finished" type.



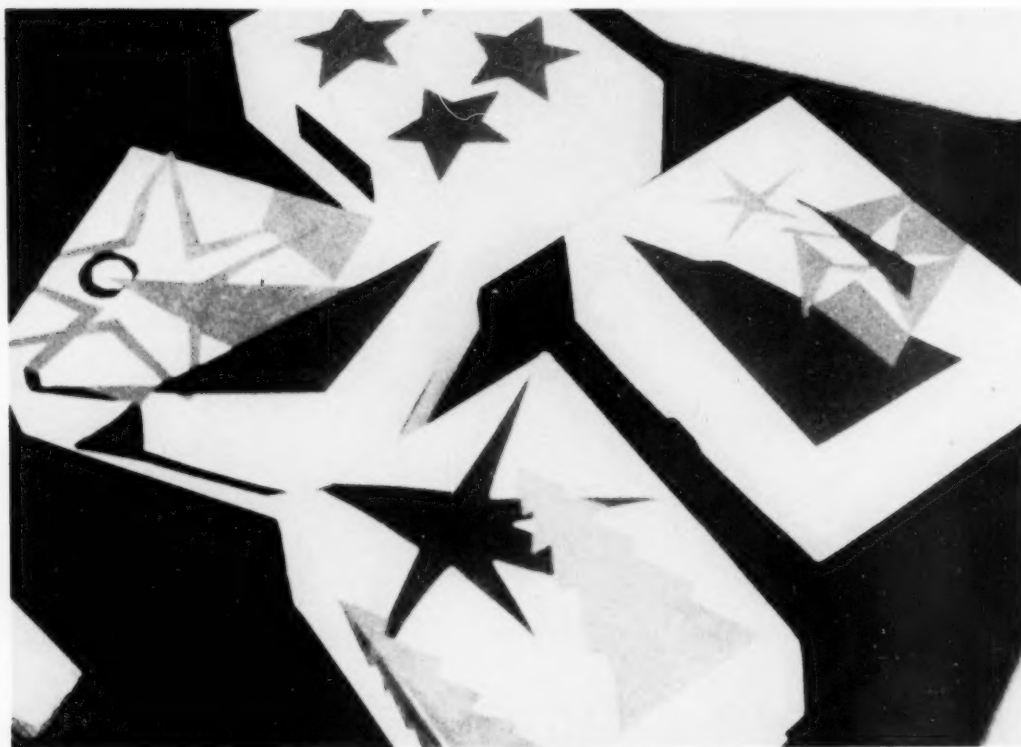
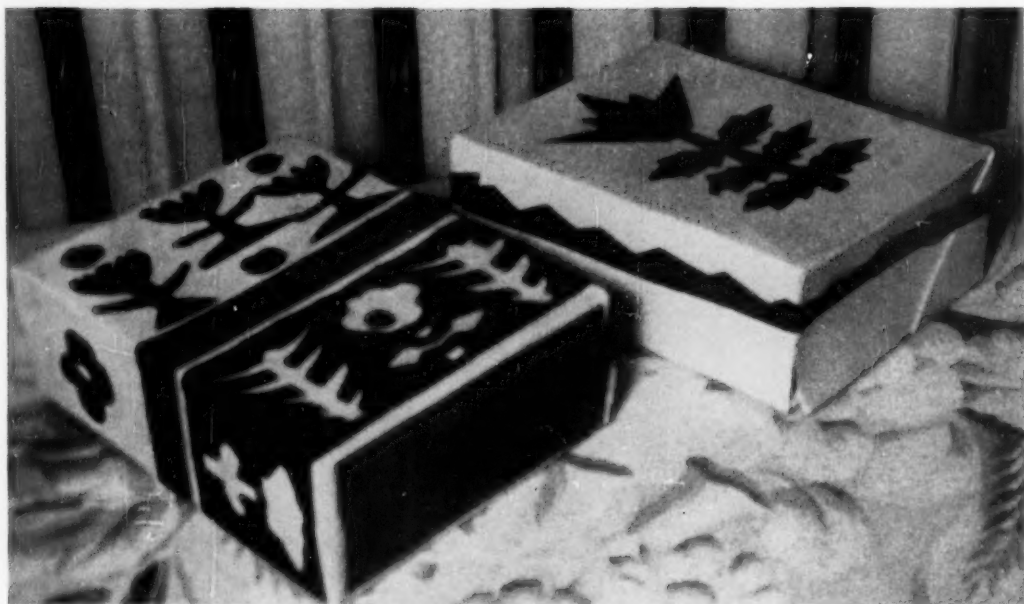
Toys of Portugal integrate native materials with elementary principles of design. The costume dolls above are of softwood turnings. The parts are assembled with glue, and costumes are painted in gay, unvarnished tempera color. Below are ceramic roosters of painted clay, made in the town of Barcelos.



Character dolls from Portugal suggest the use of simple wood turning for shopwork, or geometric forms in ceramics, integrating costume study, painting, and design for the art classes. Dolls of simple structure always present possibilities as a culmination of character study for history and literature classes.



Students of the Laboratory School at the University of Chicago under Jessie Todd's direction used gay-colored gummed papers to cover discarded paper boxes, thus integrating materials, design, and seasonal activities.



A border of dark and light plus one of light on dark and abstract flower forms make brilliant boxes for all occasions. Colored gummed papers are especially effective for seasonal craft projects.

## FREE MATERIAL PLUS NEW MATERIAL

Discarded articles combine with colored gummed papers to give new ideas and projects for art classes

JESSIE TODD  
Laboratory School, University of Chicago  
Chicago, Illinois

A DEAD battery from a portable radio, with several pieces of colored gummed paper pasted on top of the lettering on the battery cover, made a fine paperweight. It is very useful for it is heavy. In decorating it, children were given one more opportunity to make use of abstract design. The white lines you see in the illustration are printed on the battery cover, also the round line on the top. The dark areas were pasted on it, also the two white circles.

Cardboard rolls inside of paper toweling make napkin rings by cutting a roll like the one shown in the upper part of the picture and trimming the sections with strips of colored gummed paper on the back. Children like to make these.

Another discarded battery of the same type described above, was covered with colored wrapping paper. The light design was cut in two minutes from light yellow gummed paper. The design on the top was cut by folding a paper. The designs on the sides were the scraps that came from the top design. The paperweight is being used where it is needed on a crowded desk.

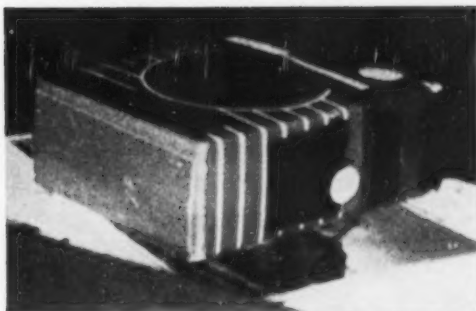
We also used white boxes which contained frozen vegetables. These were neat boxes of pure white, with good proportions. The inside is a lovely, slippery white.

Paper envelopes of unusual colors from department stores and gift shops were saved and used to wrap the boxes.

Paper cutting is a very useful activity in the teaching of design if the designs are kept simple. Simple designs can be made very quickly with colored gummed paper.

Looking back into the history of art education, we find a period in which paper cutting was almost like child labor. Each child in a group pasted the same pansy in the same kind of a basket. Next to the pansy each child pasted a nasturtium, etc., until all baskets were finished and all looked alike. No child had any opportunity to be original. There were many small pieces to paste. This took hours. Thinking educators resented such practices so much that they turned against the paper cutting medium. The fault was not with the medium but rather with the lack of educational principles behind the activity.

Paper cutting, if used wisely, has advantages over other mediums. It is quicker and easier than that of linoleum block printing and the results are more crisp and definite than potato printing. The results are more clear cut than those made with crayons and paint and therefore more suited to decorative design, especially for useful objects such as those shown here.



A dead battery from a portable radio made a paperweight.



Cardboard rolls from paper toweling made napkin rings.



Another discarded battery covered with colored gummed paper offered original design possibilities.

Although gummed paper was used in these illustrations, with discarded materials, the decoration could also be done with other materials. Scraps of colored paper can be cut from magazine ads and worked into designs of fascinating texture pattern.

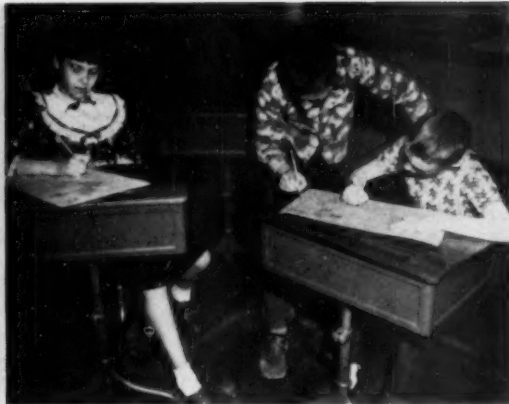
# INTEGRATION - COOPERATION - GROWTH

RUTH UNDERWOOD

Art Teacher, Davenport, Iowa



One of the research groups: Dan, Beverly, Kenneth, and Janice are reading and making notes. Some of the source material is shown on the bulletin board. In the upper right and lower right center are some drawings by three pupils.



Brenda, John, and Earl are working on the preliminary sketches.

ANY way you look at it, integration is a lot of work for everybody who takes part in it, even if it is just a small project. After the task is finished, far too often the teachers in charge wonder, "Was it really worthwhile? Did the pupils gain enough to justify the time and effort expended?"

In the answers to those questions lies the evaluation of the integration project.

Integration is not new, but the elementary teachers in Davenport have been giving it renewed attention during the year just past, by taking part in a series of social studies meetings designed to find out what can be done to integrate the various departments of the school, and how this integration benefits, or fails to benefit, those who take part. These meetings were scheduled at intervals over a period of several months. Miss Etta Cosner, coordinator of Elementary Education, working with a committee of three social studies teachers, planned them, and the classroom teachers carried them out by demonstrating their own experiences and evaluating the results of their various approaches to the subject matter.

The meeting with which I, as an art teacher, was concerned, was directed by Miss Elsie Linder, the sixth grade Home Room teacher at Washington Elementary School. The subject matter was the lower Amazon basin.

Before beginning the unit, Miss Linder had a pre-plan worked out including several possibilities for a culminating project. When the time came for the two classes to make a choice, the possibilities were so enchanting that no single project would suffice. They finally decided on a play, illustrated maps made in the Home Room, and illustrated science notebooks made in the science classes. Because the school has an audio-visual education director, one class had the experience of making a wire recording summarizing the unit of study. The project which really brought the most in group cooperation was the mural on which both classes worked.

At the time this mural had to be made the art room was too crowded with other projects to accommodate it, but there was plenty of space available in the Home Room, so the mural was developed on the wall it was destined to adorn. The work was done before and after school, during the lunch hours, and during the art teacher's free period.

As soon as Miss Linder and the two classes decided on the theme of the mural, and what should be portrayed, Miss Ella Preston, the art supervisor, was asked to come for conference. The plans for the mural were presented for her approval, then Miss Preston, Miss Linder, and the art instructor met with representatives of both classes so that all might have firsthand contact and information. This meeting was made possible by the cooperation of Miss Cecilia Hassett, the science teacher.

The committee of sixth grade pupils who met with the three teachers presented their ideas to Miss Preston. They had previously decided that the theme of the mural should be the development of the rubber industry in the lower Amazon basin. This was to be in five scenes. The first scene was to represent the Spaniards watching the Indians playing a game with a rubber ball—the first time white men saw rubber. The second scene was to depict Orellano's trip of exploration down the Amazon. The third scene was to portray the harvesting of wild rubber. Next was to come the development of plantation rubber. There was no trouble at all in deciding what the concluding scene should be. It was to exemplify the benefits rubber brought to the people of the Amazon basin. The children thought nothing could be more sophisticated, more unusual, more dramatic than the Opera House at Manaus where continental Europe's most glittering talent delighted that center of civilization two thousand miles deep in the jungle.

After the scenes were decided upon and plans for combining them approved by Miss Preston, the group was ready for the research work. What kind of clothing did



Earl and John are blocking in the first scene. By comparing this with the completed mural, it will be noticed that details in the second scene were changed as the work progressed.

Above: Orellano's voyage of exploration and the rubber harvesting, both wild and plantation, are combined in the central scene. Birds, butterflies, and flowers of the Amazon are shown in the decorative panels.

the Spaniards wear? What was worn by the natives? What kind of boat did Orellano use for his trip? What did the natives' homes look like? What shape are rubber trees? What would be the best way to show the harvesting and marketing of rubber. These were some of the bits of related information gathered by the children as well as information about native flowers, animals, and birds.

The answers to these questions and many others were found in social studies classes, in science class, the library, and other sources. All of the children participated in this phase of the work and their interest was shown by their friendly watchfulness over details as the mural progressed.

Miss Linder was given a list of names of the most capable and reliable artists and she supervised the formation of working groups. These groups chose the scene they wanted to work on, found their source material, and brought it to art class where a ceramics project was under way. Those who wished to do so made figurines of the animals of the region. Some excellent anteaters, alligators, armadillos, boa constrictors, ocelots, and jaguars were fashioned. The interest was so keen that the animals took form quickly. Between the ceramists and the muralists, the instructor was as rushed as the old woman who lived in a shoe, with this difference—that what to do was no problem because creative work keeps all the children happily occupied.

The sketches developed quickly. When they were completed the entire class decided which should be used, what should be left out, and what could be combined. At this stage it was decided that five scenes were impractical and unnecessary. The discovery scene and the Opera House scene were too unrelated in subject matter to combine well, so were left as first planned. The exploratory voyage of Orellano and the rubber harvesting were

"held together" by the Amazon. Reading from left to right in the central panel are Orellano and a companion in a boat, with amazed natives in the foreground. A tall tree made a boundary between this and the man smoking rubber, to show the harvesting of wild rubber. Plantation methods completed this panel. Decorative panels were used to separate the three scenes, and in these panels the birds, flowers, and butterflies not incorporated in the scenes were shown.

As the mural paper was green, it was possible to use the paper itself for the middle value by using the dry brush technique. Some of the best artists in the class could not master this method of painting, so their talent was used in the drawing, which was carefully done with white chalk, working from the sketches, which were about half the size of the space they were to occupy.

The paper had been measured, cut, and fitted to its wall space of three by seventeen feet by children who were not to assist with the painting.

With great care and long pauses for conferences and decisions, the scenes were blocked in lightly by the boys and girls with the best sense of form and proportion. When the painting began, the children specialized to a large extent, the specialization being prompted by a sense of humility rather than egoism. Kenneth made the flying birds, Dick the wading birds. Lou Ann painted the flowers and butterflies, but was afraid to try the leaves, so Shirley painted them. And so it went—altogether sixteen children actually drew or painted on the mural, while twenty more were instrumental in its development by preparing and caring for materials, and locating information. The remaining members of the class made the figurines which were mentioned earlier. It was truly a cooperative project, and its value as a social project can be deducted by the answers received from the class when they were asked who should draw the trees, or the figures, or the boats, and so on. The answers would be "John," or "Shirley," or "Janice," or "Nola," or "Marcia," or "Brenda" instead of "I want to do it," or "Let me do it." Modesty and humility were more conspicuous than self-seeking. All were eager for this mural to be well done since it was to be prominently displayed at Miss Linder's meeting and would be in the nature of an advertisement for the ability of the entire sixth grade.

The visitors who saw this mural felt that the sixth graders could well feel proud of their effort. Their knowledge of the subject could not be doubted and it was presented convincingly. Those who worked on the project knew that they gained more than a wall decoration which glows with color and ornaments the room. The real value lies in their growth as fellow workers for the common good and their knowledge that work well done brings its own reward in honest pride.

Because of the location of the mural in the room, Mr. Amos Claybaugh, director of audio-visual education, who took the pictures, could not get the entire mural in one picture.

# "TEEN TOWN" MURAL

MARION SHERMAN

Central College Art Department, Lafayette, Missouri



The scale drawing for the refreshment area mural—1 inch equals 1 foot.

AS IS the case in so many small communities, the teen-agers of Fayette, Missouri, had no place for recreation; so, when the leaders of Fayette instituted a community improvement program, provision of a recreation center became a main project.

The best location to be found for what was to be called "Teen Town" was a dingy, low-ceilinged basement. It seemed impossible that it could be made suitable for the dances and parties that were to be held. After much discussion, it was decided that murals would solve the problem, for they would brighten the room and make it seem larger. As the head of the art department of Central College in Fayette, Prof. Louis Penfield was appointed to supervise a group of high school and college students who worked together in designing and painting the murals.

The students submitted a number of designs pertaining to the activities to be carried on at "Teen Town," such as dance and game scenes, and the best were chosen to be used for the murals. For the most part, the drawings were realistic, but for the wall nearest the refreshment area, a fantasy portraying such things as animated "hot dogs" and giant "cokes" were used effectively.

After scale drawings and color studies had been made from the sketches, the young artists were ready to begin painting.

The ceiling was painted with a light blue, to give the illusion of height, and the walls were covered with a flat white oil paint as a base. These flat oil paints were used throughout the project, because this special type of paint, which is quite inexpensive, has no gloss and will, therefore, throw no reflections. Because both the ceiling and the gray floor were in a cool tone, warm, vivid colors were chosen for the murals.

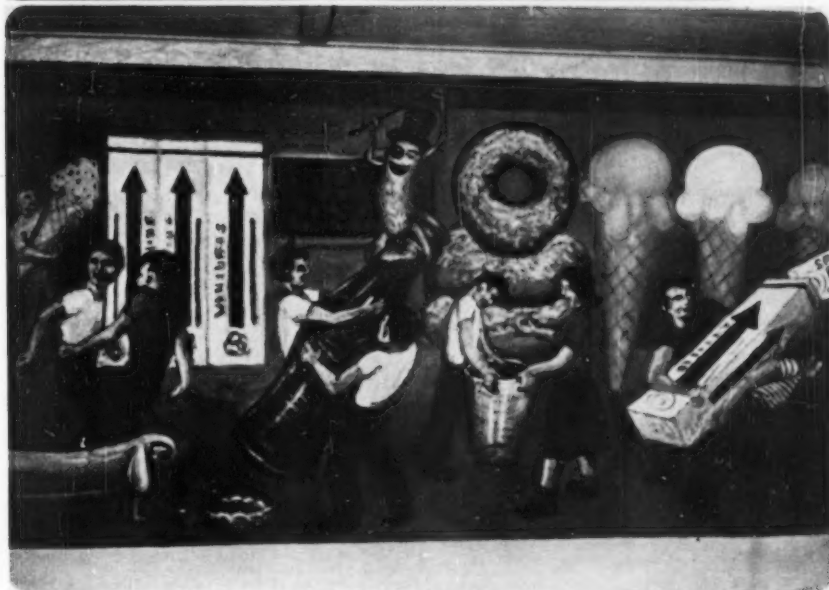
Guide lines were set up on the wall to correspond with the scale drawings, and the figures were sketched in brown paint. With the total compositions outlined on the walls, the large color areas were filled in with paints mixed in big coffee cans and, finally, the shading and detail painting was done.

The results have been thoroughly satisfying. With the help of Professor Penfield, the high school and college students have made "Teen Town" a truly attractive center for the youth of Fayette.

Students working on a mural  
in the first outline stage.



A costume party  
at the opening of  
"Teen Town."



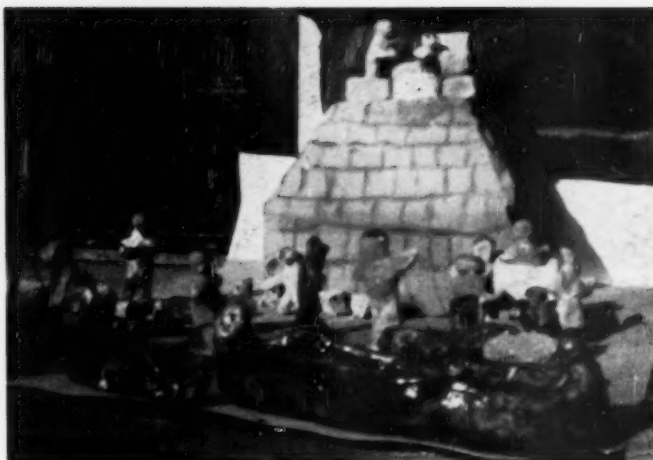
"Snack Bar Fantasy"—  
A finished mural 5 feet  
by 15 feet.

# STUDY OF EGYPT

JOY ALICE POSEY

Columbus, Ohio

In clay.



THE upper grades combined many new experiences with a study on ancient and modern Egypt. We invited Dr. Mahmoud El-Bassiouny, teacher at the Institute of Higher Education, Cairo, Egypt, to visit Country Day School, Mansfield, Ohio.

The children thought it fun to be able to get answers to questions directly from Dr. Bassiouny on life in Egypt. They were curious about such things as, "What is it like to ride on a camel?" "Does any one know how the mummies were mummified?" "Do they have a pharaoh now?" "How were the pyramids really built?"

The children gained visual experience in seeing pictures brought by our visitor of art objects in the museum at Cairo. Color slides of paintings drawn by Egyptian children gave the group some conception of native life as interpreted by children their own age.

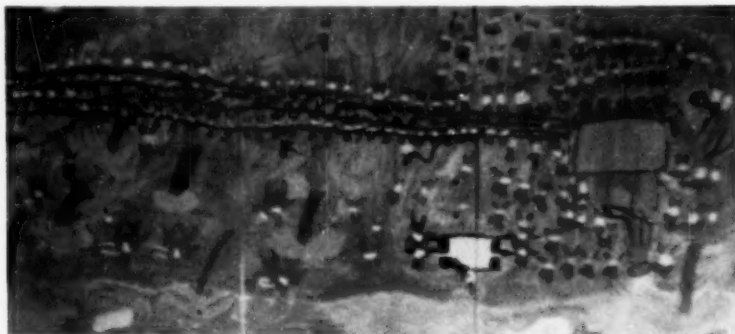
Another experience new to the class was hearing a foreign tongue spoken and seeing the Arabic alphabet. Dr. Bassiouny was kept busy writing the children's names in Arabic, while the children were amazed seeing such strange letters being written from right to left. Some of the group were baffled trying to pronounce Arabic words to a song which children at the Institute in Cairo had written.

All these experiences culminated in two art projects started by Dr. Bassiouny. The children's interest in the

building of the pyramids resulted in a clay project which is shown in the accompanying photograph. Models were made of ancient boats, soldiers with whips, slaves carrying huge blocks, and the pharaoh. When they discovered later that the pyramid was using up all the clay, they decided to make it of paper. One child added the mummy figure on top of the tomb.

Dr. Bassiouny explained to the class how enormous statues were moved in ancient days by slaves rolling wooden logs placed under them. The children interpreted this description in a mural showing the statue, the long line of slaves pulling the statue in time to the clapping of the foreman, and the men carrying water jars. The pharaoh, seated in his carriage, was overseer. The camel and trees were later added in the background. The accompanying photograph shows the mural.

The three weeks of study had several results. The children gained an extensive knowledge of Egypt through integrated studies in reading, geography, and history, arithmetic, music, and art. They developed an appreciation for the culture of an ancient civilization. They discovered that another language and alphabet besides English may serve a country effectively. They developed a feeling of a personal interest in some one whose home is in a foreign country.



In a mural.

# INTEGRATION . . . A Vital Force for Life Education

THEONE DIXON, LEELA M. LAING, Sixth Grade

GENEVA M. COOKE, Art Supervisor

Lincoln Consolidated Training School of Michigan State Normal College, Ypsilanti, Michigan



**E**DUCATION in this crucial time in world history can be the means for a brave, new world. Teachers of the world, does it not thrill and inspire you to feel that you have in your hands this great and challenging responsibility? There is no time to be wasted. Now is the time that education should be alive—close to life—building a world of cooperation and high ideals.

It seemed to us last year in the sixth grade area as teachers and supervisors worked in harmonious accord, as children became so industrious and enthusiastic, that school could be thrilling and fun for everyone.

Egypt was the theme, so we built ancient Egypt. Across the back of the room on an old ping-pong table ran the Nile River emptying into the Mediterranean (glass with blue paper under it with white tempera waves). Moss and dirt from the woods made a realistic terrain and a natural shore line. Papier-mâché made mountains rise in the distance. And clay! Such fervor for wallowing in it! Pyramids; the Temple of Karnak, complete with enameled pillars and the protecting rams which guarded its entrance; Egyptian people and animals calmly participating in their domestic activities such as pottery making and farming.

Reed-woven ships plied river and sea. Murals in colored chalk of Egyptian life were a backdrop. Crepe paper and pipe cleaner trees were really palm trees.

The children were proud of their added attraction—an Egyptian museum which contained designed pottery, scrolls done with india ink and hieroglyphic writing (which any citizen in the sixth grade could read to you) and hand-carved mummy cases.

The geography and life of Egypt were spread before us. One boy, a difficult, negative personality, became so en-

thusiastic for this project that everyone who knew him was amazed. He took clay home to work hours on a sphinx for the museum. Rushing into the room, he exclaimed, "May I paint the sphinx's face red and its headdress white?"

I tried to explain that the color of the clay was the color of the real sphinx, but I am sure that it was my face that was red when to prove his point, he took me to an encyclopedia that he had pored over to make the model and there was the statement that in its original state the phinx had had a red face and a white headdress. Needless to say, when the visitors came to the museum, they saw a sphinx with something added!

An argument against the correlation of subject matter is that aesthetic training in the arts is lost. This project proved that the opposite was true. Since the interest and imagination of the children was captured, far more was accomplished. Here is an example which seemed graphic. The children were at work on their part of the project. One boy, drawing pyramids in chalk on the back mural, turned around and asked, "Why does my pyramid look flat?"

All eyes looked at it with mutual concern. Many hands went up and the answer was quick and true because a clay pyramid sat right below the mural with the light from the windows shining on one side of the model. "Make it dark on one side and light on the other," the children told him—and as easily as that every child in the room saw how to draw solids correctly.

We studied balance and center of interest together, both in drawing and in the placing of objects. The children found out the different effects of warm and cool colors and viewed from a distance on their large murals these results. An inestimable knowledge of simplicity and strength in good design was learned from ancient Egypt. The need for good proportion became very real as we modeled people and animals to go with temples, pyramids, and houses for the whole project.

In this project we used crayon, tempera, chalk, india ink, batik, clay, soap, papier-mâché, wood, and reed. The boys and girls took a trip to the Archaeology Building at Michigan University, Ann Arbor in connection with the project. They put on a radio program about Egypt and wrote their own scripts. They entertained the other grades with an original Egyptian play, and the physical education department helped with suitable dances.

This was one of many projects.

During the year "Weekly Reader" covers were made (good design, color, and lettering).

In the study of China, a torn picture mural in Chinese colors was effective. Real Chinese kites were built and designed in beautiful gold, aqua, and vermilion dragons. The children judged them in a contest and then actually flew them in the blue and white wind-swept sky of an April day. The sixth grade boys cooked a delicious Chinese dinner in the home economics department—chicken and rice, almond cakes, tea, and rolls, and the boys and girls were gracious hosts and hostesses to teachers and parents. A missionary brought Chinese objects for the children to see.

For Christmas the children built with the cooperation of the industrial arts department a large stained glass window (pressed wood and cellophane) and a nativity scene. They learned French carols and, using their cathedral backdrop, their part of the Christmas program was greatly complimented.

Yes, when we all work together for a common good and tie all learning together, there is no limit to where we can go.

# INTEGRATING WITH A PUPPET SHOW

JEWEL H. CONOVER and MARDEL OGILVIE

State Teachers College, Fredonia, New York

IT LOOKED like a puppet show—the last assembly of summer school—but, considering everything, it was also an excellent example of almost perfect integration of education of the speech, education, music, and art department classes in Fredonia State Teachers College last summer.

The speech department wrote the play and informed the art class of the characters and scenes required; the art class made the puppets, built the stage and painted the scenery; members of the education and speech classes were the interpreters and voices, and were advisers on psychology of children and suitability of the play. The people who were most familiar with the intricacies of the stage, the scenery, curtain and lights—those who had built and arranged them—were stage managers and scene shifters. The education people helped the art class make finger paintings for program covers; the music class supplied suitable background and entre-act music and solos.

On the last day of school, Snow White, the Seven Dwarfs, the wicked queen, the fatal apple, the handsome prince, all lived again and went gaily through their paces before the entire summer school personnel, their friends, and children from neighboring playgrounds.

Volunteers were on the various committees—writing, acting, stage, scenery, and program. The entire art class made fist-puppets, and a test of the efficiency and workability of the puppets came when the speech class tried them out and finally chose for the production those that would work, were expressive, and were dressed so they could be easily manipulated.

Oil-clay heads "as big as your fist," including neck and shoulders, were modeled, with great emphasis on exaggeration of features. These heads, with the exception of the base of the neck, were covered with at least four layers of papier-mâché—strips of torn newspaper dipped in wallpaper paste. When bone-dry, the head was cut apart, the oil-clay taken out, and the head was then pieced together again and the edge of the neck reinforced with more papier-mâché. After the heads were painted with tempera, they were given two coats of white shellac; then yarn hair, yarn or cotton whiskers, wire eye-glasses or earrings, hats, caps or crowns were glued firmly into place. A puppet is subject to hard wear; it must hold together!

Each person dressed his puppet in accordance with his own ideas as to the characters. The dresses had to be full enough to cover the hand, the sleeves wide enough for fingers, and each player wore a black stocking over the



arm that manipulated the puppet. The top of the dress or suit was gathered with heavy thread and tied firmly around the neck. The shoulders of the puppet prevented the garment from slipping off.

The photograph shows the construction of the stage and how the curtains and scenery were manipulated. A wooden framework was necessary to hold it together properly. Footlights were a string of large Christmas tree lights, but a spotlight from the back of the auditorium was also necessary.

The scenery was painted with tempera on a continuous roll of gray exhibition paper. It was done in colored outline on the neutral background, since much color and detail would detract from the characters and from the action of the play. And it had to be kept in the correct proportion: trees had to be large next to the dwarfs; the dwarf's cottage had to be small compared to the trees. Outlines of flowers, grasses, toadstools helped to show the relative sizes. No "props" were used at all, except the



cauldron in the very dramatic scene where the witch mixes her poison.

The scenery was threaded through dowel rods at each corner of the back of the stage. There was a person stationed at each side of the stage and another at the back to help slide the scenery through. (Again refer to the photograph.) The stage was supported at each side on old tables built up five feet high. A "skirt" covered the front. The players could therefore stand in the stage area, holding the puppets up above their heads to manipulate them. The velvet stage curtains came down to the top of the front of the puppet stage and to the floor on each side.

Music was a great help in bridging the time between scenes and for the background in the more dramatic parts.

The art students also made the program covers. This taught two techniques and their use: finger painting and block printing. The finger-painted designs were done by the art class and the education class. The paints were made of wallpaper paste colored with tempera. From a linoleum block the students cut the title of the cover: "Last Day, August 11."

What were the values from the work and from the performance? Almost all of the students were enthusiastic about having been part of it; they felt a personal responsi-

bility for its success; they thoroughly enjoyed both the work and the performance. However, what about practical values?

In the first place, they learned to work together. The education group was a young one—one with four years of college; but it was a group that had never taught, whereas both of the other groups were mainly made up of experienced teachers. It was good, for the person who is always right, to "give in"—to be made to realize that sometimes there is another way just as effective. It was good in that they learned to give and to take constructive criticism; it was good in that they realized that the result was what counted, not the individual pieces of work. The art teacher pointed out that Gothic cathedrals were extremely beautiful and that, perhaps, one of the reasons for this was that there were no signed artists. Signed artists were not allowed in this group, either; however, each person worked intensely for the success of the project.

Finally, they learned that one art could contribute to another. Then, it was such fun! It is good to do school work that is sheer enjoyment at times, that gives inspiration and happiness to the group. The production was an excellent illustration of how classes in various fields can work together, can produce and at the same time can learn—and have a good time while doing it.

# THE MURAL IN THE ELEMENTARY SCHOOLS

ELISE REID BOYLSTON

Atlanta, Georgia



Mural illustrating a scene from the opera, "Carmen." Fifth grade, Spring Street School. Miss Mary Penick, teacher

FOR creative expression that makes for cooperative effort on the part of the child through class participation, there is no better project in the elementary schools than the painting of a mural. It develops leadership and promotes good social habits of work. It also provides excellent opportunity for planning and carrying out the theme, the design, and the color combinations of a creative piece of work. It helps to motivate landscape and figure drawing in a practical way; and the child's interest is aroused to learn the details of form, line, and space, especially in the upper grades where research plays a vital part. Through the finished product, the child is able to visualize his thoughts objectively; and in this way, the learning process becomes concerned with vivid impressions instead of mere words.

No mural should be begun without a definite reason for its being—the decoration of a particular room or place, the desire of the class to relive a vital experience, or the need to produce a vivid impression of something learned or experienced. There is no limit to subject matter suitable for illustration—the child's own reactions to the world about him which afford rich material for his self-expression. Stories, poetry, science, the circus, street scenes, neighborhood activities, birds, and flowers, and people of the different countries, a cafeteria at lunch time—anything that offers an appeal to the imagination and

serves the purpose at hand can be made dramatic so that the painting becomes a thrilling activity project rather than a static reproduction or set task to be fulfilled. The desired techniques and ends naturally differ in the several grade levels, and each teacher must work out his own method of approach. However, after the need and desire for the mural has been established, the theme is one of the first things to be considered. Shall it be a stroll in the spring sunshine to study the birds and flowers? Will it be the pet parade recently held at the school? Is it a rainy day when the children have just come in with raincoats and umbrellas?

In the fall of the year, the children are interested primarily in nature—the brilliant colors of leaves, the squirrels gathering nuts, falling temperatures and the effect, the harvest season. In the spring, they are aware of nature awakening. Pussy willows, Easter rabbits, new clothes, imaginary flowers, and fairies and toadstools. Nature study is fascinating to them all during the year; and the peoples of other countries, their mode of living, and the news of the day at home are ever interesting if presented in the proper way.

Such thoughts as these make up a large part of the activities of children. In pictures, the younger ones like to picture themselves with their particular pet in the parade. They want to see themselves walking to school under their



Spring mural painted by the first grade, Spring Street School, Atlanta. Mrs. Betty Howard, teacher.

own umbrellas. They like to paint themselves! The older boys and girls are more intrigued with children of other countries, sports, industries.

So murals grow as mental concepts develop. Details become more pronounced as age increases, and more subtle feeling is shown—the characteristics of a tired old dog after an exciting rabbit chase, the feel of rough and smooth texture, the mood of the picture to bring out certain emotions. In all ages, it is the natural thing to fill in space with multihued flowers and foliage when animals and figures seem too complicated. Trees, also, become fillers, and help to give a feeling of proportion by being made taller than the people under them. Originality of growth and shape of foliage should be encouraged at all ages, and a variety of type naturally follows a lesson in studying the typical formations of different trees.

In the kindergarten and lower elementary grades, the painted mural should not be attempted until the children have become somewhat familiar with using the brushes with bold, free movements. Chalk is an easier medium than paint for young children. An excellent introduction to figure drawing is to let the children work with white or colored chalk on the board, and to follow this initial lesson with quick water paintings which dry quickly and thus save time and eliminate details. This method is especially helpful as preliminary painting of a mural as teachers so often find difficulty in getting the children to draw large enough; but if the instructor will put her two hands against the board to indicate the approximate size she wishes the figures to be, the children soon grasp the idea, and a certain uniformity in size is the result.

The initial step in planning a mural is to saturate the pupil's minds with the necessary information so that they are able to express themselves readily, and feel no lack of subject matter to use. Tempera and colored chalk are the best media to use on large all-purpose gray or manila paper that comes in rolls; and the work should be completed in the shortest possible time. This focuses attention on the theme rather than on correct draughtsmanship. It concerns itself with something deeper and less tangible—the choice of color and mood of the picture to produce the impression the child wishes to give. By imagining himself in the spot as the actor—deciding what he himself would do in like circumstances—he becomes a vital part

of the incident, and is able to receive, as well as give, the real worth of the activity.

The large expanse of the mural allows opportunity for using sequence, balance, and repetition. It demands that the space be filled, and that the figures be so bold that they stand out as clearly as possible. It also encourages the elimination of useless details. Indeed, the children have ample space for subject matter to be expressed in a decorative way. Design should be kept in mind, and rhythm should flow through the picture to make it complete.

It is most interesting to see how much the children, especially the younger ones, learn from working together. Curls on one figure stimulate the desire for more curls on another whose creator has less original ideas. A dog on a leash will often suggest the addition of a cat or rag doll; and a polka dot on an umbrella will most likely call forth stripes and scallops on some of the others. New ideas inspire originality, and the mural grows as interest increases.

Young children like to work on a background foundation of painted grass and earth color. It seems to give them a feeling of security; so after a walk around the block to look at the color of the bare ground, the appearance of the grass at that particular season of the year, the texture of the paved streets, the children are better able to discuss intelligently the type of foundation they wish to use in their own painting. Older children give thought to the setting which is appropriate to that which they are portraying.

The mural in its simplest form has its beginning in the kindergarten. Its technique becomes more complicated in each succeeding grade; and it may finally develop the child to produce quite wonderful results. It is not a copied version of the textbook with people and animals in complicated positions which only an adult can produce, but a living, vital picture that the child originates, creates, and finds abundant satisfaction in so doing.

The planning and painting of a mural in any grade level of the elementary schools offer a most interesting and worth-while outlet for creative expression, as well as a valuable means of visualization, and an addition to the beauty and attractiveness of the modern school.

# WHY TAKE ART?

STELLA E. WIDER, Lynchburg, Virginia

**C**HILDREN, from the time of their inception into school, public or private, are introduced to many phases of art as they journey onward toward higher levels. Usually, for the first time in their school careers, they are given a slight choice in subject matter when they enter the junior high period—a choice embracing such special subjects as—art, band, orchestra, voice, shop, athletics, home economics.

While the youngster is thrilled at the prospect of this choice, even when markedly talented along some specific line, he is often veered from that which will help him most in life, by some trifling circumstance. He is attracted by the glamour of a band uniform, or he decides to take what his pal takes. Sometimes he is influenced by a parent who feels, for instance, that art has nothing to do with life—sometimes through the influence of an over eager, but well meaning teacher whom he adores. On the whole, we are prone, today, to attribute to "teen agers" a wisdom beyond their years.

There is a great need to impress parents, teachers, and pupils with the need for art training, not alone for art's sake, but for its invaluable welding power. The following little skit, published in a junior high art campaign shows plainly, if ludicrously, the need for art training at that level. Anyone may read between the lines and see how equally important such training can be through senior high and college.

Quote: Once upon a time there was a boy who didn't take art. His English teacher was giving credit for making illustrative posters. He needed the extra credit very much, but he did not know how to make a poster—because he hadn't taken Art.

His Social Studies group was making maps. His was a mess! He did not know how to put on the color. He didn't take art! He made a low grade on his Science notebook. He just could not make the diagrams for the experiments. He did not take Art. His Math teacher complained because his geometric figures were so inaccurate, his graphs so hard to read. He did not know how to hold a compass properly. He did not understand the use of a protractor or a triangle. He had not taken Art.

He tried Latin, but when the Latin teacher asked him to make a model of a Roman house, he fled in despair. You see, he had not taken Art.

Then he thought he would try Commercial. The class was planning an advertising campaign for a sale they were about to have. Could he do the nice lettering this work required? He could not. He did not know how. He wasn't taking Art!

It was no use. He could not do anything well, so he just walked down to the river and jumped in. Somebody saw him and fished him out. When he had stopped gasping, his rescuer said, "What an awkward jump! Next time, I hope you will take it more gracefully. It was so inartistic! Why ever did you do it?"

The reply came, "There it goes again. Nothing that I do turns out right. I can never shine anywhere. I didn't take Art."

"Ho-Ho-Ho," said the other. "How very, very, very foolish. Speed up yonder hill. Sign up for Art before it is too late. You will have the same kind of trouble all your life if—You—don't take—Art!"

The skit drew the attention, not only of students, but teachers and parents, even a Superintendent.

There is no field today which does not require a knowledge of art in some form. A supervisor once made the statement to a group about to enter junior high, that there is no kind of a job which couldn't be done better through art. Some tired girl remarked, "There isn't any art in my job."

Said the supervisor, brightly, "And what is your job?" "Dishwashing," was the laconic reply.

A naive youngster came to the supervisor's rescue with, "My Mother says, when she likes the way I have done the dishes, 'Sue, that is a really artistic bit of work today.'"

"How come?" inquired Miss Sour Puss.

"Well," said the other, "When I want to get on the good side of Mother, I rinse the dishes carefully, and polish them with very dry towels until they shine! Then I place them on the shelves just where they belong. Other days, I just wash them and stick them in the cupboard anywhere."

This proves the soundness of the old definition—Work well done is Art. Art is a vital part of the general educational program for life. Let us, as educators, help the parents to see the great field for life work which art offers. No attempt is here made to arrange these offerings in the order of their importance, for there are no comparisons to be made. It is sufficient to know that no man can be really happy in his work unless he enjoys it. He must do that if he is to make a success of it!

Many are being urged to take up teaching as a profession, because of the great need for teachers. Teachers, today, are inclined toward specialization. No teacher can teach any subject well without a modicum of art in her training. Without it she will find herself handicapped!

If a student has art talent, teaching Art will give him an opportunity to keep in touch with art movements, and the opportunity to keep in practice for a greater aim—a fine arts career. The road to success as an artist is a long, arduous one.

A course in homemaking can do two things for the student embracing it. It can give him a knowledge of the things to be considered in establishing a home of his own. In later life, he will pause before he purchases, and weigh such things as—lighting, size of room, exposure, harmonizing color effects, color values in juxtaposition. He will not, after such a course, be intrigued by papers, draperies, furniture—lovely to look at, but utterly unsuitable for his particular need—patterns too large, color too bright, too drab, too warm, too cold. Much money will be saved. Unsuitable purchases invite a quick renovation. The second thing that such a course can do is—to lead a student into interior decoration. A good decorator is never lacking for work. Most department stores, as well as other purveyors of merchandise, employ decorators as an aid for customers who feel unsure of their own judgment in such matters. Stores pay handsomely to have their own wares displayed to advantage.

The student with a leaning toward the mechanical in art can have a most interesting career—perhaps as an architect, or as one of the many types of engineers needed in this fast-moving world. Every manufacturer of any note must employ patternmakers. Patternmakers, with skill and original ideas, are always in demand.

Close kin to these fields is that of design proper. He who has a flair for rhythm in line, and impressive color values, will find many doors of the business world open to make use of this talent. The scope is great, ranging from the so-called designer, employed by producers of textiles, papers, etc.—to freehand ceramic decor, costume jewelry, and the like.

This leads us to mention costume designing. A good costume designer must have a wide knowledge of art

principles, should be able to sketch quickly, know color, be a craftsman. Such designers, if good, never lack for employment. The motion picture industry employs many of them. It also employs hundreds of artists whose jobs differentiate from costuming to illustration, planning of sets, decoration of sets, to straight advertising or commercial work.

There is always a place for the commercial artist. Again, all motion picture theatres require much work of this type. Their advertising matter must be in a constant state of renewal. Here is the chance for the student who enjoys fine lettering and can create new and interesting effects in poster making. The producing of book jackets might come under this heading.

The illustrator can become a man of money, but he will earn it—a brain-racking job, however delightful. Then there is the cartoonist. His work has a variety of possibilities—from newspaper work, magazine fillers, and illustration. Both illustrator and cartoonist are needed for the innumerable books for children.

These are but a few of the openings awaiting the person who is really interested in one phase or another of art work—interested enough to pursue it diligently. The old adage, "One per cent inspiration plus ninety-nine per cent perspiration" holds good. Cannot the same be said, also, for any worth-while vocation, even avocation?

Art educators feel that parents should be given an opportunity to realize what art can do for their fledglings. This seriously needs the hearty cooperation of an understanding superintendent, supervisors, and classroom teachers. Parents can be enlightened as to the joy in creating, and the profit in creative work, which the young of today have before them.

America needs now every bit of creative work that her citizens can produce. Let art be your tool, and let us always remember that the successful workman is the workman who is happy in doing that which lies before him.

Joanne, a student in the Chicago Public Schools is having just a good time as far as she is concerned. However, her teacher realizes and her parents should also, that she is experiencing invaluable formulative understanding that is of unprecedented value to her general education.



# A PHILOSOPHY OF ART AND ITS APPLICATION AT KINDERGARTEN-PRIMARY LEVELS

RUTH L. SIMS  
and NORA M.  
GRAFFINS

Supervisors  
Teachers College  
Lock Haven,  
Pennsylvania



First and second year children, with teachers as guides.

WE, of the Campus School faculty, believe every child is a potential creator. We believe that every child possesses to some degree those sensibilities which characterize the true artist. What are those sensibilities? First, ideas to express; second, strong self-motivation to express those ideas; and third, unhampered freedom in expressing them. Unhampered freedom must not be construed to mean that standards, techniques, and skills are to be left to chance; rather, we believe that standards, techniques and skills are essential to the child's development. But we believe, also, that these must never be imposed upon the child. We believe that as the child increases his art experiences, he will gradually become conscious of his inadequacies. His standards of workmanship will evolve and he will feel a need for more adequate means of expression. When the feeling of this need arises, we believe the teacher should serve only as a guide, ever eager to aid the child through questions, discussion, and suggestion to achieve his immediate goal and thus promote his total personality growth.

As Campus School supervisors, we believe that college courses in art should not be divorced from Campus School activities. We believe students should have many art experiences with children throughout the four years of college work. To this end, we have made a small beginning. We believe further that during the period of student teaching, the activities of the student-teacher should lead her to become increasingly and actively aware that art is an integrative experience in the life of each child—a stimulating force for more adequate self-realization.

Finally, we believe that, if for every child in the United States, art is to be a stimulating, integrative experience—not just a performance or a by-product but rather “a way of life”—a means through which each child enjoys and enriches his life, we, the teachers and supervisors of this land, must have the wholehearted, enthusiastic cooperation of the school administration. This we have at Lock Haven; but where such fine cooperation does not exist, let us never weary of striving toward this goal. Let us continue to make art a functional, integrative experience in the life of each child.

## LET THE KINDERGARTNERS PAINT . . . EVERY DAY

RUTH L. SIMS

Kindergarten Supervisor, Teachers College, Lock Haven, Pennsylvania

FROM the first day of school, crayons, paper, clay, and blocks were accessible to the kindergartners.

Aside from the sheer joy of achievement, the use of these media stimulated much free conversation and group discussion. Why not, then, give the children a chance to use paints every day? Why not provide opportunity for student teachers to observe child growth through painting?

To accomplish this two-fold purpose, and with little expenditure of money, our easel space was increased to

accommodate twelve children at one time. Additional brushes were purchased at a local store. Our paint jars were donated by interested friends; our household director furnished discarded linens for paint rags; our supply of powder paint and newsprint was adequate.

With an enrollment of twenty-eight children and easel space to accommodate twelve at one time, a simple plan of daily procedure was now all that was needed to insure each child the opportunity to paint each day. As to daily

schedule, it seemed wise to make painting the first activity of the day. With paper, paints, brushes, paint rags, and water properly arranged and the easels placed advantageously as to light, everything was in readiness. As the children arrived at school on the morning the activity was introduced, a student-teacher demonstrated the use of the various materials. Each child then put on his apron and began to paint.

During the demonstration the student-teacher made it clear that each child could paint one picture as soon as he arrived at school each morning, if easel space were available. If all easels were in use, he was to occupy himself in some other way until easel space was available. Also, each child understood that "artists" work quietly. This plan of daily procedure proved very satisfactory.

As to results, no attempt was made to measure them scientifically, but from continuous subjective evaluation

it was apparent that certain desirable growth was taking place. For example: (1) each child practiced self-control, worked quietly, and did not disturb others; (2) emotions were released: joys and fears were expressed in pictures; (3) in expression of ideas there was a gradual progression from general to specific; (4) each child learned the proper use and care of materials; and (5) there were many evidences that the activity was very enjoyable.

Finally, in addition to whatever each child may have gained through daily achievement, unhampered by teacher domination, each student-teacher became an integral part of an activity wherein "wordy" theory became alive and meaningful because of her participation in the activity. Regardless of whether we are kindergarten teachers or kindergarten supervisors, let each of us resolve to **let each kindergartner paint—every day.**

## ART AS A SOCIALIZER . . . . . NORA M. GRAFFINS



Cinderella lives again!

**B**EFORE a child can say something in art, he must have something to say. It is the privilege and the responsibility to the school to create an atmosphere conducive to creative thinking and doing.

Every child has creative power, but he needs a background of experiences to develop concepts, emotions, and understandings. School programs must be geared to a tempo that gives a child time to listen, to feel, and to touch, to sit, to live fully, and then to share his living with others.

A child's creation of a story, a song, a poem, a dance never comes from dictation; it comes only when a child takes his experiences as he knows and feels and sees them, and somehow creates the expression that fills us with wonder.

Suzanne, a six-year-old, was bored with a lesson in snowflake cutting. She kept looking at the snowflakes out of the window. She just couldn't follow directions and make her scissors go where they should. She told the group later, when she was given an opportunity to talk, about an experience she had that morning.

"Mother found a mouse playing around the jars and boxes in our pantry. He was so little and pretty. I was just thinking,

Snowflakes are pretty;  
They fall in the city,  
They fall in the country, too.  
But if I were a mouse

And lived in a house  
They would not fall on me."

Of course, Suzanne could not cut snowflakes when she was not through thinking about the mouse. After she had talked about and shared her experience, she became very much interested in making snowflakes and painting a picture of home, where the little mouse lived.

Dramatic play is as natural as breathing in the life of children, when the expressions and experiences can be patterned after their own. A dress-up trunk is indispensable in primary grades, so a child can choose a costume to his liking, dress up and fit himself into a story. Sometimes he pretends everyday experiences and dramatizes his daily life; sometimes he becomes a character from a favorite story.

A group of first and second year children took one of the favorite classics, Cinderella, and brought it up to date by having Cinderella meet the prince at a carnival which was then playing at the edge of town.

What fun the children had planning, making up a modern edition of an old story, painting scenery, making costumes, creating dances and rhythms! Cinderella lived again within their experiences.

Timidity and fear in children are overcome by freedom of expression. The satisfaction derived from free manipulation of art material builds confidence and helps the child to become an integrated part of his social group. One of the unknown quantities in our teaching world is the understanding of creative efforts of children.

# INTEGRATION OF ART AND MUSIC

HELEN MARIE PRINTZ

Art Supervisor  
Wyomissing High School  
Wyomissing, Pennsylvania

HAVE you ever correlated art with music? If you haven't, you have missed one of the richest fields.

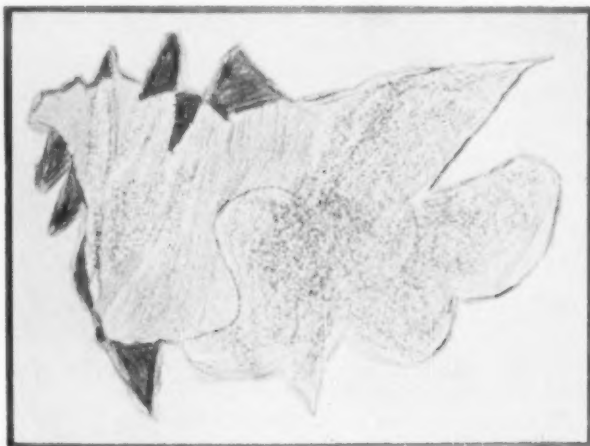
We have often heard that "the child's greatest gift is his imagination and that nothing develops his imagination more than to attempt to express his feelings and reactions in graphic form." Many creative expressions in various forms and media can be made graphically from his reactions to music.

Creative expression is a form of adventuring which every boy and girl should be given the opportunity to develop in his own individual way. His art expression serves as an emotional safety valve and offers an outlet for his own free individual expression.

When the child creates, every line and color has a definite meaning to him for which he can always give you a more lengthy meaning. He can evaluate his art work according to his own experience and understanding. This experiment also develops in a person the spirit of open-mindedness and tolerance for others. The creators become conscious that people have different reactions to the same stimuli. This free individual work gives lasting joy and satisfaction to him. It sharpens his sensitiveness to beauty in art correlated with music and develops a sense of appreciation for both.



Music—"Skating" by Kullak. First grade project.



"Legend of the Bells" by Planquette. First grade.



Music—"On the Trail"—Grand Canyon Suite" by Ferde Grofe.

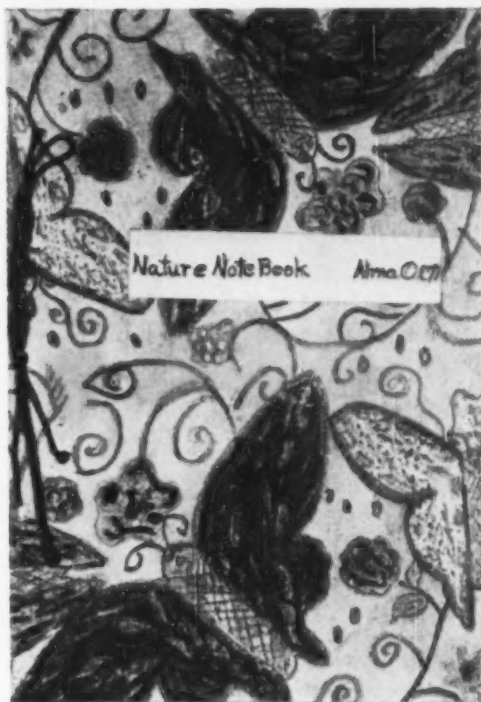
## List of records used in unit, Music and Art Appreciation:

- Grade I "Skating"—Kullak  
Mrs. Ruth Zoll, teacher
- Grade I "Legend of the Bells"—Planquette  
Mrs. Anna Clauser, teacher
- Grade II "Boating on the Lake"—Kullak  
Miss June Yost, teacher
- Grade II "Mendelssohn's Spring Song"  
Mrs. Rhea Jacobs, teacher
- Grade III "Sleeping Time"—Pinto  
Mrs. Ruth Flamm, teacher
- Grade IV "Golliwog's Cake Walk"—Debussy  
Miss Margaret Noll, teacher
- Grade IV "Berceuse"—Illyinsky  
Miss Klea Montague, teacher
- Grade V "Skater's Waltz"—Waldteufel  
Miss Mabel Holwig, teacher
- Grade VI "Clare de Lune"—Debussy  
Mrs. Nell Gruber, teacher
- Grade VI "To Spring"—Grieg  
Mrs. Frances Fegley, teacher
- Grade VII "Afternoon of a Fawn"—Debussy  
Miss Helen Marie Printz, teacher
- Grade VII "Waltz from Coppelia"—Delibes  
Miss Helen Marie Printz, teacher
- Grade VIII "On the Trail" (Grand Canyon Suite)—Ferde Grofe  
Miss Helen Marie Printz, teacher
- Grade VIII "Afternoon of a Fawn"—Debussy  
Miss Helen Marie Printz, teacher

# ART WITH OTHER SUBJECTS

MAUD T. HARTNESS

Tampa, Florida



OUR designs, all over patterns, were a success—butterfly theme in some classes, scribbles done with block prints in others. But the question, "What can we do with them now?" was disturbing. Surely after putting hours of thought and work into the effort, a use could be found for them! And before long we had found the answer.

Special notebooks to contain the completed work of a project had been assigned in some departments—that, then, was the answer. Figuratively we jumped at this chance to integrate this art problem with another subject. Why not use our designs to decorate covers for these notebooks? For a project in any branch of nature study, the butterfly theme would be perfect; the literature classes would find the block prints suitable for their subject.

Our designs were 12 by 18 inches. With these measurements a problem in planning, cutting, and fitting presented

itself. Here would be a valuable exercise in the junior high school classes.

First, the type of notebook to be used had to be considered. One kind, the regular paper bound notebook, developed into a book neatly covered with a gay butterfly pattern, attractive and in good taste. Another sort with its written work bound together with cardboard covers, ornamented with the scribbles, was tied at the top with matching cord. Both types took skill and good craftsmanship to execute. But few directions were given, every one tried to figure out for himself how best to use his design neatly and decoratively.

From a simple project of this kind we found that real values both direct and indirect will result from finding an immediate use for many art problems that somehow seem to find their way eventually into the waste paper basket. And working with other departments will not only help to solve this puzzle but will be one definite way to make art a very practical experience in a child's development.

# ART AND GEOGRAPHY

ELEANOR SHUMAN and  
HELEN DE VENEZIA

Washington School, Union, New Jersey

UNITS must be planned with the children's interests and needs foremost. Allow them to help determine which units are to be studied. Familiar words, aren't they? So it was decided that our seventh-grade geography classes should help determine the units to be studied during the year. The topic was broad: "The Geography of the United States"—alarmingly broad.

"Well," said one child, "why don't we study each state separately? Then we'll know all about the geography of the United States." This idea was tossed back and forth among his classmates. Conclusion reached: it couldn't be done; would be confusing; not enough time.

"Then why don't we do this?" said another child. "Each one of us could take one state and really study it thoroughly; then we could make a booklet on it. We could put all these booklets together and we'd have an encyclopedia on the states. Any time anyone wants any information about a certain state, he'll just go to our State Encyclopedia."

It was heartening to see the enthusiasm aroused by the suggestion. An outline of topics to be included in each booklet was formulated. Ways of getting information were discussed. Pictures were a necessity, it was decided. Above all, there must be a map of the state.

And so the preparation for each booklet began. Reports were given frequently on the progress being made. Then one day, in one of these progress reports, a student startled the class with the remark that the map of New Jersey looked like an Indian. He wanted to prove his story by drawing the Indian on the board. This he did. Then came a shower of comments: "My state looks like a lady," "mine looks like a signpost," etc. "Wouldn't it be fun to draw them that way? May we?"

That's where the art department came in. The students came to art class full of creative ideas as to what the outlines of their states represented. Each child received a box of crayons, a pair of scissors, and some paste. Each one drew the outline of the state of his choice. From the outlines, designs and pictures came into realities. Louisiana looked like a boot, Michigan resembled a mitten, New Jersey an Indian's head, etc. The students then used crayons to color the pictures. The scissors were used to cut out the outline of the pictures. They were then mounted and pasted on 12 by 18-inch manila drawing paper. Then the pupil printed the name of the state at the bottom of the paper. India ink was used for the lettering, which was neatly and evenly spaced on the paper.

This art lesson was certainly enjoyed by the students who initiated the lesson, and proved that art and geography can be integrated.



## How Progressive Can We Get?

(Continued from page 227)

objects of motivation. With the very young child, the highly-colored papers are intriguing, paste is an odd, gooey substance, and scissors are still in the manipulative problem category. Paper sculpture to the very small child is considered like every other problem. Difficulties of manipulation enter into the picture. The finished problem is of absolutely no importance to him, and shouldn't be to the teacher. Instead of cutting paper, he might tear it. And so on will he experiment, choosing colors of his preference and combining them into a shape of his desire. He will, likely, make it and name it afterwards. The child who will not take to this project with total interest and abandon is a rare individual. If no older person has influenced him, it will be as natural for him to play with these materials as it was for him, at two, to play with the empty ice cream carton. If he, at two, was not allowed to explore the waste basket contents and roll the ice cream carton, he may think now that he cannot combine colored papers. This last is a sad state.

You didn't need to show the two-year-old that he could roll the ice cream container. It was better that he "discovered" it himself. Why, then, should you show the five-year-old how to combine colored papers? Guidance should be held to a minimum.

Maybe here is where we find out what a "guide" really is. You, as guide, provide supplies. You start the fire, then you step back and let it burn. Do not hover over the children like an old hen over her chicks. They don't need protection, unless it is from you!

So, the little fellow explores the possibilities of paper and its construction. He learns in the highest possible manner, by experimentation. He analyzes, figures, discovers. He learns to be an independent thinker and a problem solver. He gains in courage, confidence, pride, and independence. Are there better aims for education? When we know such problems develop character, why do we always look to the product? We find most adults will do it every time. They are not satisfied that the child has created, grown, and been happy. They want to see in his finished product something they can show off. Someday we will see the child and adult whom we may show off because finally we become interested in the child and not the product!

Once more, back to our paper sculpture. I see no reason why the problem of paper sculpture couldn't be used in any grade, at any age level. Each grade will do the work differently; each age more advanced as it grows. As the manipulative problems become easier, the work grows more complicated. Where the five-year-old put two papers together to make his conception of a house, a dog, the ten-year-old will use a half dozen papers and quickly discover how they can be bent, rolled, and folded. When the fifteen-year-old attacks the problem, the business of manipulation is second nature and he wants to add other media to his paper as yarn, paint, tinfoil, etc. We find animals, faces, masks, people, dolls, clowns, birds, and a dozen other varieties in our class—all different!

Whether it is this problem or any other, it's fun! It's creative! It's wholesome! Much of art is that way and all of it can be. Some people are afraid when we are having fun that we cannot learn and mature. That is the best learning! Through the free expression and creativity of our children in all types of art as well as in all education today, lies our best chance for a world of culture and peace tomorrow.

Here I have made a "progressive" layout. I have differentiated between the terms "teacher" and "guide." What are our dangers in such a system? We find at once a lack of "teaching." Children going probably too much "on their own." What will reactions be among children? What is the real role of this teacher-guide? How can we justify her in our school system?

We see in the far-sighted view that such a philosophy handled properly should produce independent thinkers. This is surely one strong point in its favor.

(Continued on page 10-a)



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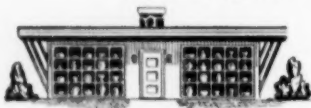
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(Continued from page 9-a)

This philosophy helps children to solve problems. Good.

We say quickly, "Will it challenge the children?" Will children actually learn as much with this system? What is the educational system set up for if it is not to "teach"—to give information?

And we find it all comes back to a yearning for a middle-of-the-road policy—for the teacher as a "guide," yes, but also as a "teacher" taking these words in the truest sense of their meaning. (Webster—guide—"to direct in a way; to regulate and manage; govern; to superintend the training of." Teach—"to show; to make to know how; to impart the knowledge of; to make aware by information.")

So we want a teacher who will motivate effectively, who will mother affectionately, who will guide objectively, and who will teach educationally. The role of mother is simple enough (but has not operated as it should in much school work these many years). The role of guide has been explained in this article. Let us consider lastly the role of teacher.

When the child is left to work by himself will he be inclined to repeat experiences, become bored, dislike art? An intelligent child will do little repeating and will discover sufficiently to keep him from boredom. He will progress normally from one step to another, asking questions when he cannot solve his own questions. He probably also is inclined to like art better (and longer) if he is left to himself rather than if too difficult art problems are presented and too much direction and criticism given. However, if our "guide-teacher" always stays in the background and waits for her children to ask for information, she may grow old and gray with the waiting.

Can she motivate in such a way as to evoke the desire to "learn?" One child may ask a question in the first grade which another child would not ask until he is in the third. So the teacher has to further cope with these extreme individual differences.

It seems, through all this conglomeration, to boil down to a few recognizable facts. This supervisor of our children in art should know all we listed; she should be all we have mentioned. Besides these qualities, she must be alert, open-minded, understanding. She must know when to guide, when to teach and demonstrate, and when to fade out of the picture. She must cultivate active, independent thinkers but also conformists and thoroughly educated adults. She must hold the pendulum to the center—recognizing and appreciating both extremes. This is our art teacher—mother, guide and, greatest of all, educator.



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## THE SEARCHLIGHT

(Continued from Cover 2)

in the applicant's graduate school, or through the Dean of Education and Extension at the Metropolitan Museum, Fifth Avenue at 82nd Street, New York, New York.

### About the Ship's Awards

Scholarships to help increase or continue their art training will go to the lucky winners of the Ship's prizes at the N.A.E.A. convention this year. Two scholarships, one for a teacher member and one a student member, worth about \$300 each, have been voted by the Ship. It was decided to give scholarships this year rather than the prizes usually donated by commercial exhibitors. The winners will be selected at a drawing on Saturday afternoon immediately following the sixth general session.

Complete details concerning these scholarships will be available to you when the convention opens. The Ship has made a careful study of this project in order to give the winners an opportunity to use their scholarships at any art school of their choosing and over a reasonable period of time. Be sure to have your ticket punched by all exhibitors—it's a prerequisite to become eligible for a scholarship award.

### Here's the Latest Report on Art Research.

You'll like this bulletin, published by the Eastern Arts Association. It gives you an over-all review of how art fits into the entire educational program. It deals with integration, correlation and above all else the development of the individual pupil. The bulletin is the work of some of the top-flight educators with Viktor Lowenfeld of Penn State College as leader. Members of the committee were Jack Bookbinder, of the Fine and Industrial Arts Department of Philadelphia; Robert Goldman, Art Instructor of Simon Gratz High School, Philadelphia; John Lembach, Art Instructor, State Teachers College, Chester, Pennsylvania; and Mildred Landis, Professor of Art and Education, Syracuse University.

The bulletin concludes with a challenge for you. John Lembach gives you 13 areas of research which are open to development and investigation. Wouldn't you like to have this latest review on art research? It's yours for only 50 cents sent to Secretary of SCHOOL ARTS Family, 112 Printers Bldg., Worcester 8, Massachusetts. And quantity purchases of 10 are available for 40c each; 25 copies, 35c each; 50 copies, 25c each. I'm holding this offer open until March 31.

### BOOK REVIEWS

(Continued from Cover 2)

materials needed for good lettering, as well as a section on the basic strokes and how to make them. In addition, it demonstrates the uses of various styles of lettering pens as well as brush lettering. There are also hints on monograms and illuminating initial letters, and the styles of modern lettering to use in advertising and poster work.

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(Continued from page 6-a)

**An Exhibition Which Traces the Development** of the knife, fork and spoon through man's graduation from fingers to forks will open at the American Museum of Natural History in New York on Thursday, March 8 and close on April 1.

The story told in the exhibition goes back to the cave man and comes up to today and even tomorrow. It takes you on a quick tour of the world from the African Jungle to Manhattan, and tells what is wrong and right with the family silver chest. It also includes the story of contemporary American silver flatware and explains the step-by-step creation of new designs in silver.

The exhibition has been prepared by the Walker Art Center in Minneapolis where it will be shown from January 21 to February 11. It comes to New York after leaving Minneapolis. After leaving New York, it will make a tour of the country, stopping at leading museums in Dallas, Cincinnati, San Francisco, St. Louis, Detroit and Cleveland.

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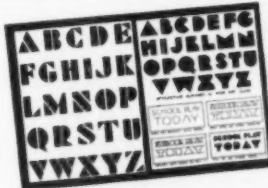
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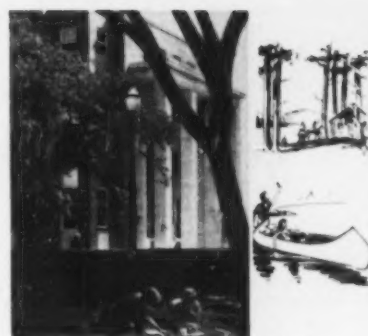
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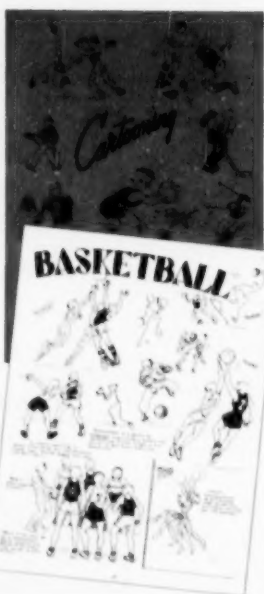
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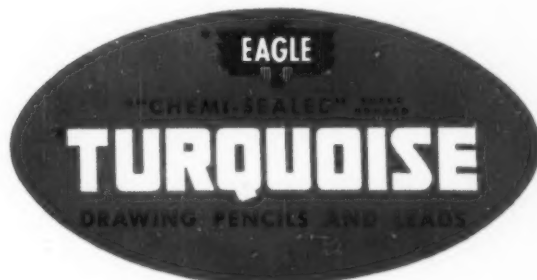
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